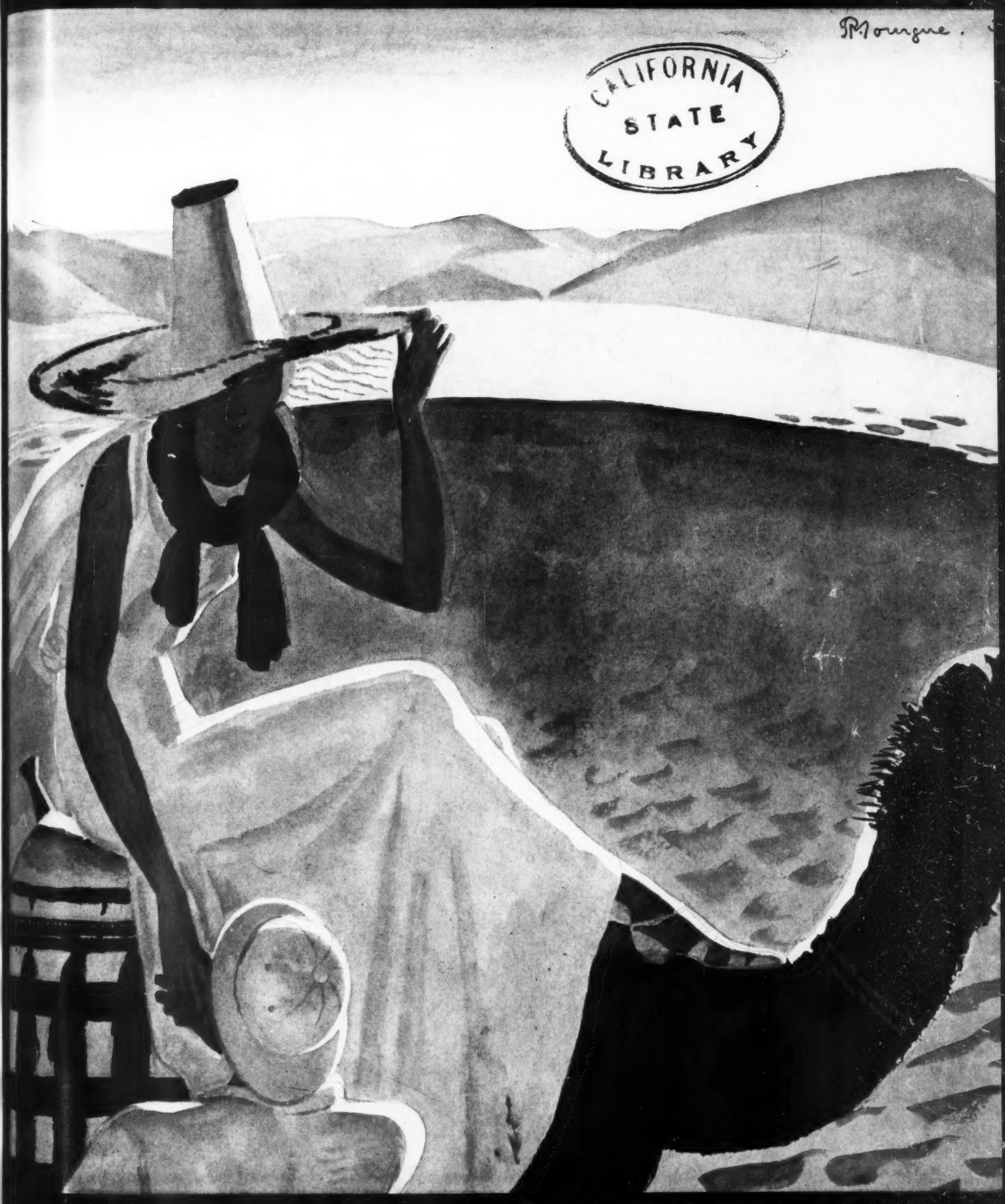
VOGUE



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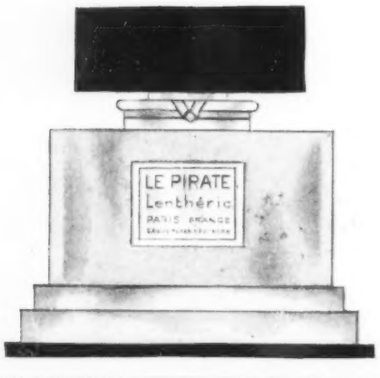

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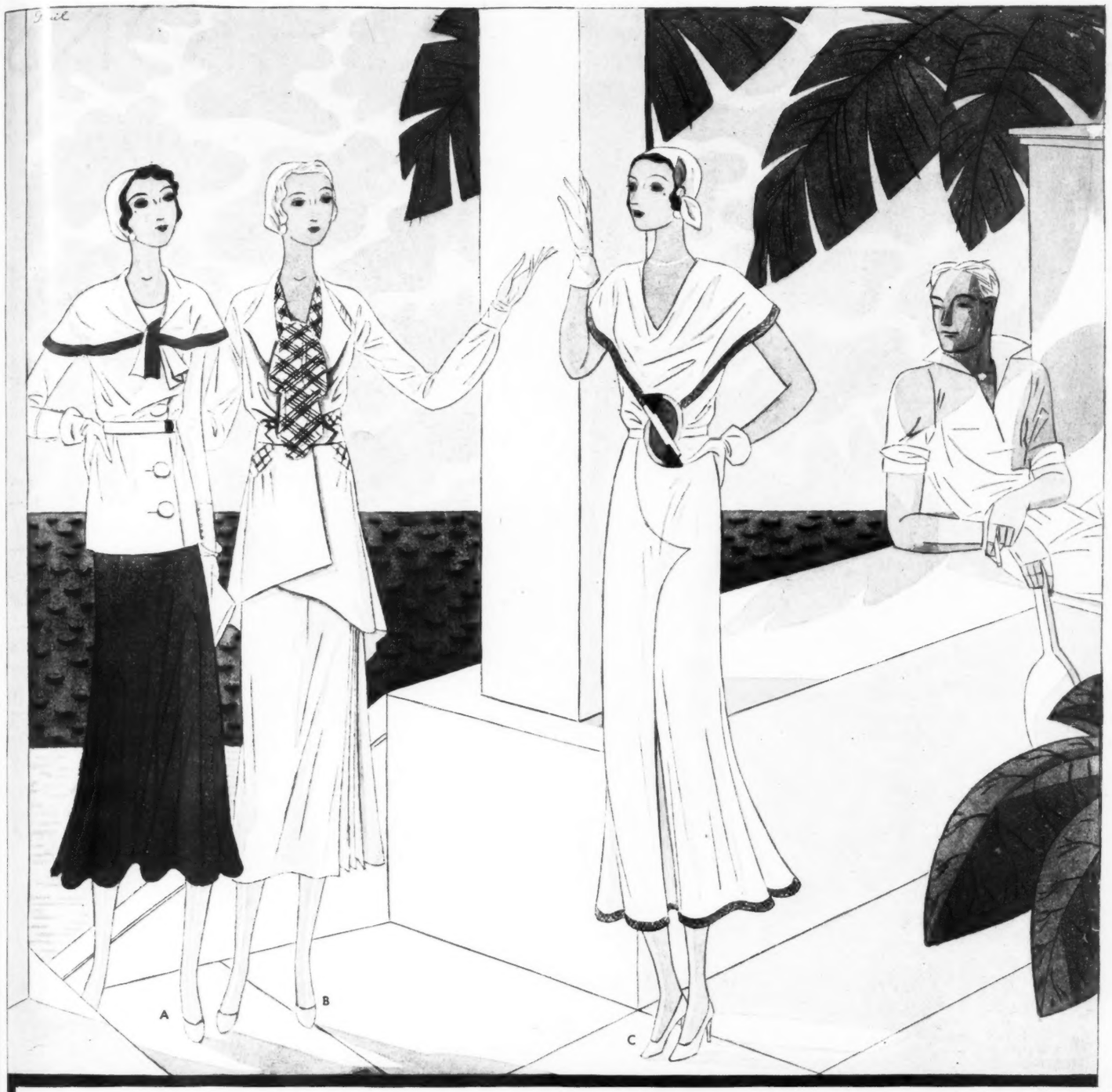
245 RUE SAINT-HONORÉ · PARIS · FRANCE THE LENTHÉRIC SALON AT FIFTH AVENUE & 58th STREET · NEW YORK ALSO AT ALL HOUSES OF FASHION



BONWIT TELLER

FIFTH AVENUE AT 56th STREET

NEW YORK

PHILADELPHIA PARIS LONDON
PALM BEACH MIAMI BEACH

Introducing a collection of southern sports cloths with the individuality for which Bonwit Teller is known.

A...Jersey frock with white blouse and brown, navy or green skirt 49.00

B...Hand-smocked suit-frock in white, black or yellow jersey with plaid stock 65.00

C...Frock of moussa or Canton silk in chartreuse, dusty pink, red or white 69.00

SPORTS CLOTHES . . . Eighth Floor

SUNSHINE FASHIONS

Sunshine Fashion Beach Ensemble

This French Jersey Swim Suit, in one piece, follows the decolleté neckline, rounded and slightly shirred in front, fashioning a self bow in back. Pin tucking emphasizes the normal waistline, the feminine contour and the width of flared trousers. $12.50. The coat follows straight lines and repeats the bow motif. $12.50. The hand-crocheted "calotte" (skull cap) proves the fashion tenet "the smaller, the smarter." $3.50. The canvas shoes show sandal inspiration. $3.50. The canvas bag, rubber lined, matches the sandal. $3.50.

The Ensemble Complete in the important Jewel Shades, $35.50.

You may purchase by mail

First Complete Showing in America

RESORTWEAR for 1931

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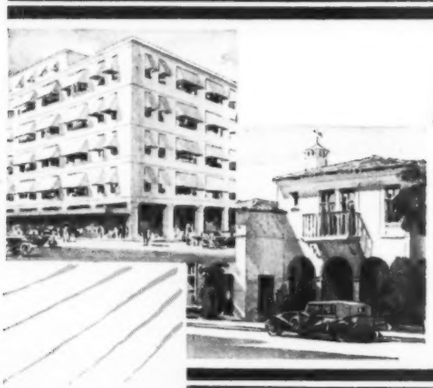

BURDINE'S

« « « « MIAMI » » » »

CREATORS OF

SUNSHINE FASHIONS

MIAMI BEACH

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MIAMI (Two Stores)

GOLFLEX

The chic of youth stands above the mode . . . ultimately dominating every daytime whim . . . Thus the jacket and dress of Jonetta . . by Golflex . . just "born" for balmy days . . . catches the spirit of the young galavant . . in the wool hand-embroidered neckline . . in the throw scarf of the jacket that encores this theme . . in a skirt that plaits from finely etched seams . . . In cameo pink, airway blue, pistachio, jonquil, macaroon brown, legionnaire blue, and black . . . Created and distributed in the U. S. by Wilkin-Malito, Inc., 500 Seventh Ave., N. Y. C., and in Canada by Gould Samuel & Co., Montreal . . Sold by all Golflex dealers . . $39.50.

In New York exclusive with Dobbs.

The Arnold
SHU-CADDY
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An Ideal Gift
For Golfers---

Just the thing for traveling from club to club or continent to continent—a husky kit for sport shoes. Constructed of strong awning cloth and calf leather in attractive colors—divided into two compartments—protects your shoes from each other—prevents soiled clothes or upholstery and ruffled disposition. Contains a 4-division pocket with shoehorn and extra laces.

The Arnold Shu-Caddy is a brand new and practical accessory to golf.

And the price—only $3.00 in gift container, postpaid. Specify size for man or woman. We'll refund your money if you request it—you won't.

Just a suggestion—surprise your friends by distributing a few to them before they steal the march by sending one to you.

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NORTH ABINGTON, MASS.

TO THE TRADE!
Inquiries invited from established dealers.

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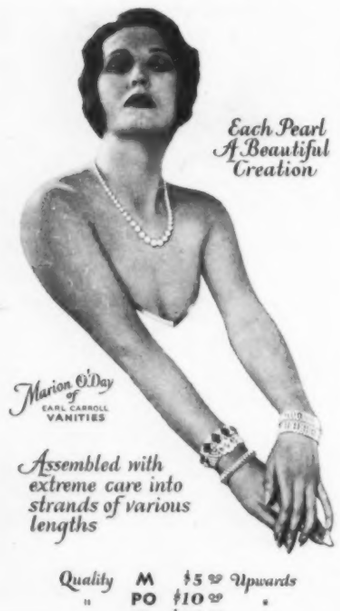
Intriguing
Like beautiful eyes



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A Beautiful
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EARL CARROLL
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strands of various
lengths

Quality		
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At The Better Shops

GUARANTEED
Not to peel or discolor
JOS. H. MEYER BROS.
LABORATORIES BROOKLYN N.Y.

AGUA CALIENTE

(Continued from page 156)

Tia Juana Fort, sham and artificial looking, not half so real as a movie set. It is turreted, with apertures meant for shooting. An important, sturdy little Mexican soldier parades up and down with the greatest seriousness.

Back at Agua Caliente for lunch, a foreign atmosphere still envelops you. The Casino patio, partially sun-lighted, partially awninged, is saturated with the feel of Mexico. Mexican xylophone players on the sunny *galería* alternate with the noonday troupe of guitar players. There is Mexican glassware on the jade-green patio tables, in amber and shell-pink. Siphons of soda are of green and blue glass. The tables are banked with flowers—button chrysanthemums, salmon and white, autumn-toned dahlias, and pastel sweet-peas. Mexican waiters pass with iced tomato-juice, a good morning-after antiacid! Little Mexican cigarette girls are followed by the admiring eye of American connoisseurs. Everywhere one hears the soft-spoken Mexican language.

In the same building is the famous Casino. The cheerful clink of inexhaustible money—money on the quick turnover—defies all rumours of business depression. Its steady clink is uninterrupted, except for a moment between dawn and day. Every hand, every pocket jingles with silver. The green baize tables are piled high with American silver cartwheels. It is a golden room stacked with silver and hung with cloth of gold. The glittering crystal chandeliers and gold hangings are reflected glamorously in the long mirrors behind the buffet. Roulette, Chemin de Fer, Chuck-a-Luck or Bird Cages, dice—anything you fancy. The air is touched, but not heavy, with perfume, liquor, smoke. Continuous drinking, yet paradoxically, continuous sobriety. Will Rogers, describing it, said "—but till you've seen Agua Caliente, Mexico, you have just grown up in ignorance. A beautiful spot and the most sober and orderly crowd. Why, you wouldn't hardly believe they were Americans!"

Scattered among the men at the tables are many smart women, fingers and wrists heavily diamonded, nails ornately polished. Women seem to prefer Black Jack. They think it gives them a better run for their money. At slack times, when people are dressing for dinner, one or two women may be seen at the empty tables having the croupier spin the wheel for them alone. Women like to bet against themselves.

Many types are to be seen. Those who take life resignedly by the hand. Those who have learned to savour each year as it slips through their reluctant fingers, who eat their grapes from the top of the bunch downward, as old Samuel Butler recommended. Youth is there, too. One young girl watching with excited eyes her mother's luck, chants her own pet abracadabra as she throws. One lad, the American prototype of the Eton product, stands soberly at the gaming-tables. Youth and innocence at the heart of sophistication are not such an infrequent combination, but always the more poignant.

Eighty per cent of the croupiers at Caliente are Mexican—by law. The rest are American boys, some graduates of Yale, Princeton, Dartmouth, seeing a bit of life. One comes from the State College, San Diego, working as croupier over the week-end. Many are recruited from Dallas, Oregon, the home town of the manager.

At Caliente, there seems to be no preoccupation with systems, although the frequent and large winnings of some may be attributable to Hiram **Maxim's Ladder** System. There are only one or two seen punching and pricking little cards, trying to check up on averages. There are no habitués, as on the Riviera—not even the old frumps. You do not find the solitary vamp operating at the roulette tables—that seductive Mediterranean type, languorous, amber-haired, with topaz eyes. Caliente has no graveyard, as has one Riviera resort, where bankrupt suicides are discreetly interred.

There is a holiday air about the gambling at Caliente. Nothing is taken very seriously, not even losses. If losses are heavy, it is because heavy losses can be sustained. No one is allowed to lose indiscriminately on a big scale. Checks are not cashed ad infinitum. The limit varies in different cases. Throughout the room is a carefree light-heartedness, quite unlike anything sensed in French gaming-houses.

The Frenchman is no longer the croupier of the world's gaming. American wealth has begun deserting his table for its own unmatched Caliente. ELEANOR MINTURN JAMES

NOBLESSE OBLIGE

MIDWAY between Thanksgiving and Christmas, this year, comes Golden Rule Week, observed from December seventh to the fourteenth, which takes the place of Golden Rule Sunday in order to include all sects, ages, and classes of life. At this time, every one is asked to make a gift—the difference in cost between a usually bountiful dinner and the frugal Golden Rule meal. The movement was begun as an attempt to care for the orphaned children of Bible lands, but now includes the needy of all other countries. Last year, it gave invaluable aid in the feeding of children in Porto Rico, where undernourishment made education a discouraging problem. Money contributed during International Golden Rule Week may be designated for any organization, charity, or work in which the donor may be interested, with the assurance that there will be no deduction for expenses. Contributions may be sent to the Golden Rule Foundation, 60 East Forty-Second Street, New York City

CHRISTMAS

with its joy and good will—why not extend its spirit over the whole year? The fund from the sale of Christmas seals in December will carry help and education against tuberculosis throughout all 1931.

The National, State & Local Tuberculosis Associations of the United States

Buy Christmas Seals
Fight Tuberculosis

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5482	.50
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NEW YORK CITY CANCER COMMITTEE

OF THE AMERICAN SOCIETY FOR THE CONTROL OF CANCER

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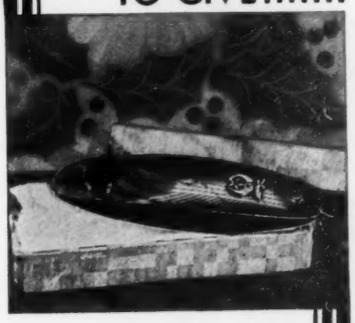

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Hospitality decrees the guest-room telephone. Often it is a portable instrument.

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NEW YORK

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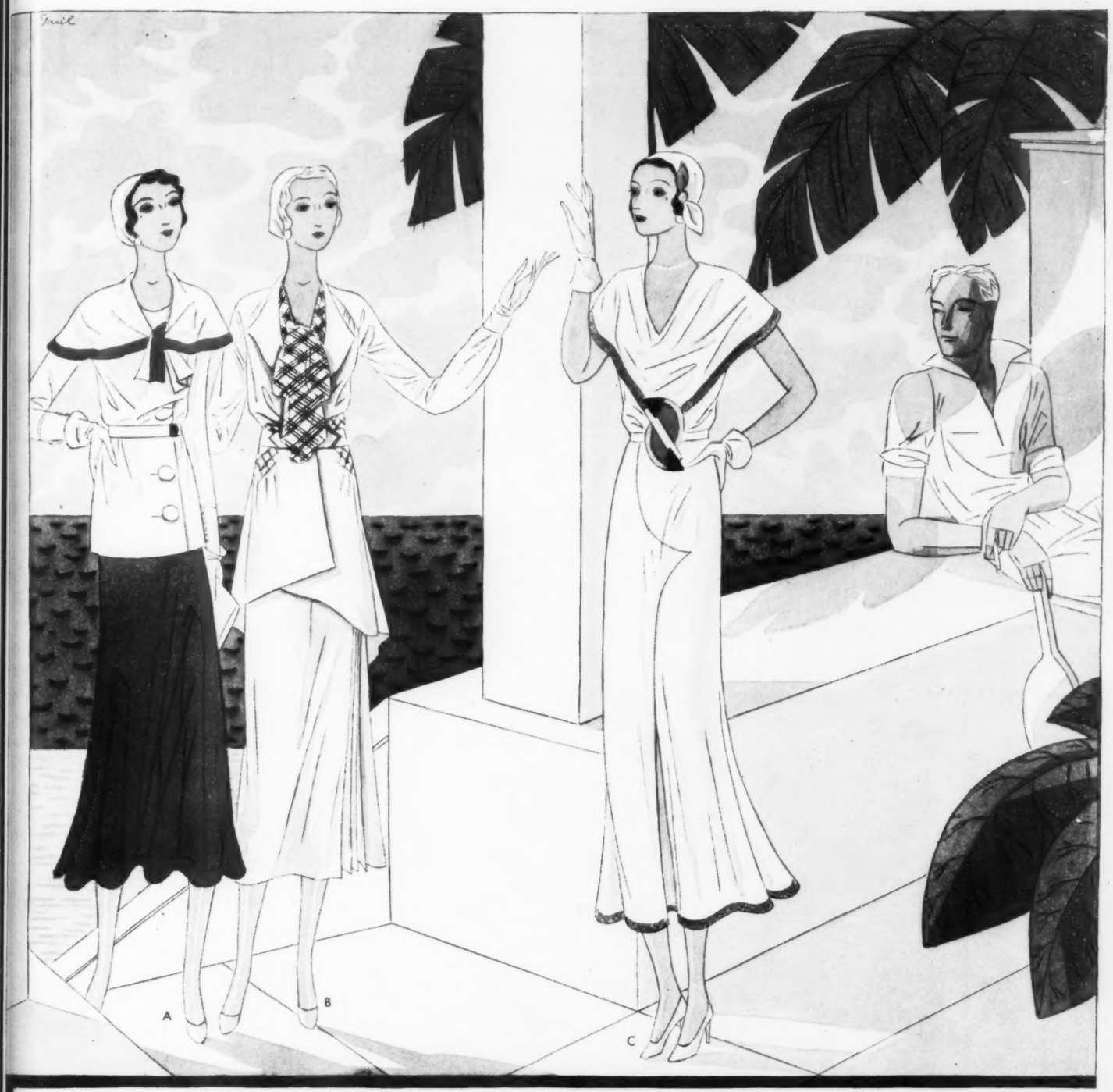
VOGUE
December 22nd, 1930

Vogue is published semi-monthly by The Condé Nast Publications, Inc., Boston Post Road, Greenwich, Conn. Executive and Publishing offices Greenwich, Conn. Entered as second class matter at the Post Office at Greenwich, Conn., under the Act of March 3rd, 1879. Editorial offices, Graybar Bldg., Lexington at 43rd, New York, N. Y. Subscriptions for the United States, Canada, Porto Rico and the Philippines, $6.00 a year in advance.

Vol. 76, No. 13
Whole No. 1403



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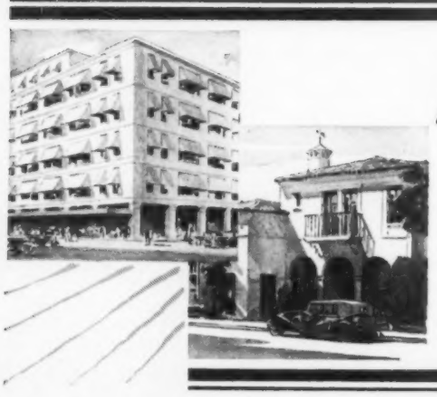

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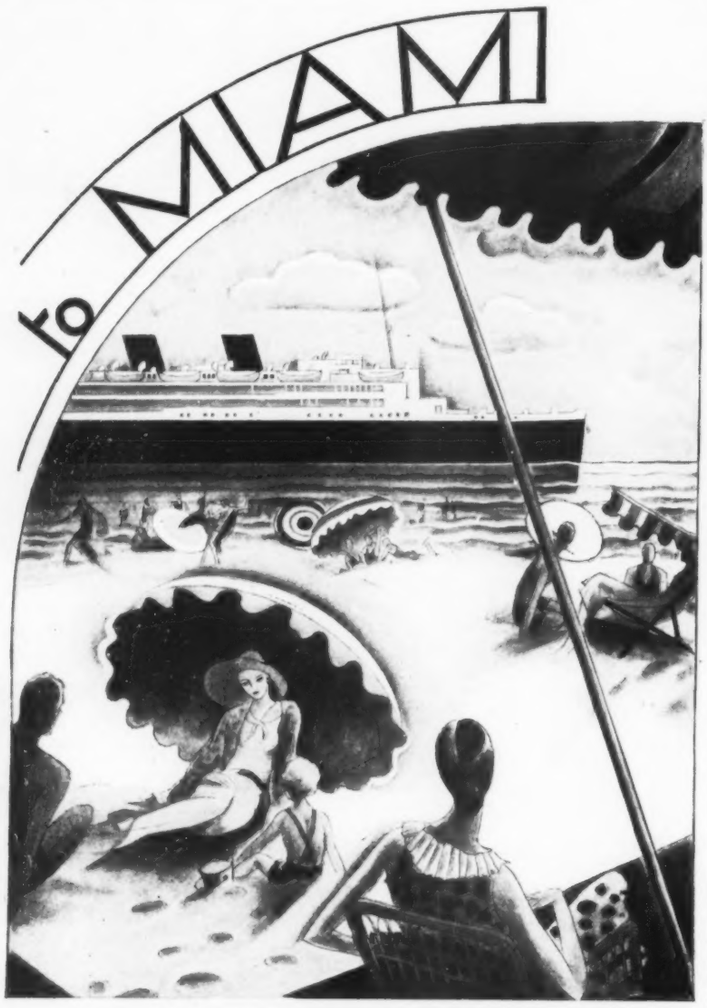

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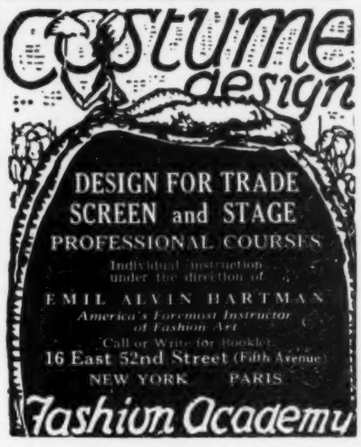

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HIGHWAYS AND BUYWAYS OF PARIS

TO continue our story of the Paris department stores and the amusing and useful things that they are apt to have in stock—a story that saw its first instalments in preceding issues: the Galeries Lafayette is known for its Parisian *frivolités*—meaning something new in scarfs or flowers for evening wear or other feminine trifles. The lace department here is excellent, and their line of cosmetics and perfumes is as extensive as any you could find.

The men's department, in the new annex, is very complete. Here, you can find good-looking handkerchiefs, pyjamas, wool jersey dressing-gowns, and a pyjama type of lounging suit that includes soft woollen trousers and a velveteen jacket in a contrasting colour.

There is a *terrasse* on top of the main building, where ices and drinks are served and from which you get a really remarkable view of the whole city.

SEVERAL of the department stores in Paris, as you may or may not know, have restaurants for the convenience of their shoppers. The restaurant in the Samaritaine de Luxe, on the boulevard des Capucines, is an especially good one to go to when shopping in the neighbourhood. It is on the fourth floor, overlooking the roofs of Paris. On the way down-stairs after lunch, one should stop off at the lingerie department, where they have an excellent selection of quilted lounging robes at very reasonable prices. On the next floor, there are tailored and other more elaborate blouses, in linens and silks, which are worth looking at.

The original "Samaritaine," on the corner of the rue de Rivoli and the rue du Pont-Neuf, of which the Samaritaine de Luxe mentioned above is a branch, is a more general store; but their department of knitted wear for babies and small children is one of the best in town.

SHOULD you take a villa somewhere in France, you will probably write into the Bon Marché for a great many things. This is the store that keeps the French provinces supplied with household effects. The household department, in the new annex, is a glitter of coloured glassware and bright coloured knives and forks—irresistible objects to any one living in the country. Linens, of course, are the speciality of this long-established house—classic linens, and delicate tea-set linens, and rough linens of the cottage type. If you are ever in Paris in January, remember their Great White Sale.

THE Grande Maison de Blanc, near the Opéra, is really more of a speciality shop than a department store, but there are several excellent lines that it would be a mistake to overlook. The lingerie department has about the best ready-made things of that sort in town, and there are charming lingerie dresses for little girls. The children's toy department is quite unique. Here, you can also find good beach robes and bath towels and bath-mats. And, if you cling to the soft comfort of a knitted angora sweater, this store can keep you supplied with some of the best.

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BIRTHS

NEW YORK

Rundlett—On October 17, to Mr. and Mrs. Raymond Crawford Rundlett (Eunice Hodgman), a daughter, Lucy Anne Rundlett.

CHICAGO

McCarthy—On October 17, to Mr. and Mrs. Daniel F. McCarthy (Eleanor Burkley), a son, Burkley Francis McCarthy.

DETROIT

Belanger—On November 4, to Mr. and Mrs. Charles Alfred Belanger (Juliet Catherine Hammond), a daughter.

Brossy—On October 14, to Mr. and Mrs. Frederic A. Brossy (Betty Higman), a daughter.

Curtis—On October 18, to Mr. and Mrs. William Gail Curtis, junior, (Katherine Whittaker), a daughter.

Harvey—On November 2, to Mr. and Mrs. Howard J. Harvey (Ruth Collier Ford), a son, Howard James Harvey, junior.

Palmer—On October 24, to Mr. and Mrs. George Bruce Palmer, junior, (Marjorie Fraser), a son, Richard Torrance Palmer.

DEATHS

NEW YORK

Boardman—On October 23, William Boardman.

Colgate—On November 10, Sidney Morse Colgate, husband of Caroline Dod Colgate.

Daly—On November 10, Marcus Daly, husband of Lele von Harrenreich Daly.

du Pont—On November 11, T. Coleman du Pont, husband of Alice du Pont du Pont.

Gherardi—On November 1, Bancroft Gherardi, daughter of Rear-Admiral Walter R. Gherardi.

Wainwright—On November 4, Stuyvesant Wainwright, husband of Sarah Hughes Wainwright.

BOSTON

Fish—On November 6, Frederick Perry Fish, brother of Charles H. Fish.

CHICAGO

Clinch—On November 7, R. Floyd Clinch, husband of Katharine Lay Clinch.

PHILADELPHIA

Madeira—On October 31, Louis C. Madeira, husband of Marion Clark Madeira.

Thompson—On November 9, Arthur W. Thompson, husband of Marion Gordon Thompson.

Wallis—On November 7, James T. Wallis.

ENGAGEMENTS

NEW YORK

Bates-Solley—Miss Dorothy Van Heusen Bates, daughter of Mrs. Howland Capen Bates, to Doctor Frederick Westcott Solley, son of Doctor Fred Palmer Solley and Mrs. Solley.

Hoguet-Hagen—Miss Christine Ramsay Hoguet, daughter of Mr. and Mrs. Ramsay Hoguet, to Mr. Winston Henry Hagen, son of Mrs. Winston H. Hagen, of New York and Oyster Bay, Long Island.

Stanford-Bishop—Miss Joan Stanford, daughter of Mr. and Mrs. George Islwyn Stanford, to Mr. Nathaniel Bishop, son of Mrs. Nathaniel Wheeler Bishop.

Tingue-Park—Miss Grace Tingue, daughter of Mr. and Mrs. William James Tingue, to Mr. Waring Park, son of Mr. and Mrs. Joseph F. Park.

Wurzburg-Lawrence—Miss Elinor Craw Wurzburg, daughter of Mr. and Mrs. Francis L. Wurzburg, to Mr. William Van Duzer Lawrence, son of Mr. and Mrs. Arthur W. Lawrence.

BALTIMORE

Goldsborough-Carroll—Miss Mary Galt Goldsborough, daughter of Mr. and Mrs. William Fitzhugh Goldsborough, to Mr. J. B. Randol Carroll, son of Mr. and Mrs. Charles Carroll.

Leonhardt-Gibbs—Miss Erna Irene Leonhardt, daughter of Mrs. Jean E. Leonhardt, of Bad Homberg von die Hoehe, Germany, to Doctor Frederic Andrews Gibbs, son of Mrs. Rufus Macqueens Gibbs.

BOSTON

Dette-Holbrook—Miss Susan Miller Dette, daughter of Mrs. William Dette, to Mr. Arthur Andrews Holbrook, son of Doctor Arthur T. Holbrook and Mrs. Holbrook.

Mandell-Dowst—Miss Nancy Mandell, niece of Mr. and Mrs. Carl Tilden Keller, to Mr. Loring Blackstone Dowst, son of the late Henry Payson Dowst.

Nichols-Thompson—Miss Helen Gilman Nichols, daughter of Mr. and Mrs. John Taylor Nichols, to Mr. Walcott Bishop Thompson, son of Mr. and Mrs. J. Walcott Thompson, of Salt Lake City, Utah.

Upton-Terry—Miss Marian Upton, daughter of Mr. and Mrs. George Upton, to Mr. Robert Cushing Terry, son of Mr. and Mrs. T. Philip Terry.

ENGAGEMENTS—Continued

CLEVELAND

Garfield-Hallaran—Miss Mary Louise Garfield, daughter of Mr. and Mrs. Abram Garfield, to Mr. William Richard Hallaran, son of Mrs. William Richard Hallaran.

Large-Beidler—Miss Helen Large, daughter of Doctor Secord H. Large and Mrs. Large, to Mr. Howard Tait Beidler, junior, son of Mr. and Mrs. Howard Tait Beidler.

DETROIT

Earnest-McLauchlin—Miss Elizabeth Virginia Earnest, daughter of Mr. and Mrs. Frank E. Earnest, to Mr. Russell J. McLauchlin, son of Mrs. C. Hollister Judd.

Edwards-Ledyard—Miss Elizabeth Edwards, daughter of Mr. and Mrs. Allen F. Edwards, to Mr. Henry Ledyard, junior, son of Mr. Henry Ledyard.

Hagan-Benedict—Miss Emily Laws Hagan, daughter of Mr. and Mrs. John Joseph Hagan, to Mr. Horace Arthur Benedict, son of Mrs. James Hamilton Benedict.

Weber-Bleakley—Miss Marjorie Weber, daughter of Mr. and Mrs. Frank Joseph Weber, to Mr. Donald Everett Bleakley, son of Mr. and Mrs. John Francis Bleakley.

PHILADELPHIA

Colahan-Phillips—Miss Elizabeth Pessano Colahan, daughter of Mr. and Mrs. Arthur C. Colahan, to Mr. William Morgan Phillips, son of Mr. and Mrs. Clifford S. Phillips.

Eck-Craven—Miss Helen Eck, daughter of the late Caroline Eck, to Mr. Thomas Tingey Craven, junior, son of Rear-Admiral Thomas Tingey Craven, U.S.N., and Mrs. Craven.

Gordon-Edwards—Miss S. Stanley Gordon, daughter of Mrs. Wilmer Biddle, to Mr. Archibald Cason Edwards, son of Mr. and Mrs. Robert J. Edwards.

Matheson-Youmans—Miss Mary Matheson, daughter of Mr. and Mrs. Kenneth Gordon Matheson, to Mr. George E. Youmans, junior, son of Doctor George E. Youmans and Mrs. Youmans, of Adrian, Georgia.

Naile-Phelps—Miss Nancy Naile, daughter of Captain F. Raymonde Naile and Mrs. Naile, to Mr. Charles Mortimer Phelps.

Scattergood-Norris—Miss Mary Morris Scattergood, daughter of Mr. and Mrs. J. Henry Scattergood, to Mr. Robert Fogg Norris, son of Mrs. Elizabeth F. Norris and the late Herschel A. Norris, of Wilmington, Delaware.

Simmons-Davis—Miss Katherine Febiger Simmons, daughter of Mr. and Mrs. Joseph I. Simmons, to Mr. Frank Hamilton Davis, son of Mrs. Walter Guest Kellogg.

SANTA MONICA

Hail-Barclay—Miss Mary Jane Hail, daughter of Mr. and Mrs. Harold Hail, to Mr. Charles Walter Barclay, son of Mr. and Mrs. William Lyttleton Barclay.

WEDDINGS

NEW YORK

Campbell-Macon—On November 8, Mr. Kenneth Campbell, son of Doctor William Wallace Campbell and Mrs. Campbell, and Miss Margaret Bruce Macon, daughter of the Reverend Doctor Clifton Macon and Mrs. Macon.

Gregg-Wyckoff—On November 6, in Trinity Church, Mr. David Gregg, third, son of Mr. and Mrs. David Gregg, junior, and Miss Virginia Wyckoff, daughter of Mrs. Walter Cornelius Wyckoff.

Hoge-Butler—On December 6, in the Church of the Heavenly Rest, Mr. Charles Courtenay Hoge, junior, son of Mr. and Mrs. Charles C. Hoge, and Miss Sally Butler, daughter of Mr. and Mrs. Henry W. Butler.

Hoppner-Nicoll—On November 8, Mr. James O. Hoppner, son of Mr. and Mrs. O. F. Hoppner, and Miss Julie Nicoll, daughter of Mrs. Fancher Nicoll.

O'Gorman-Beadleston—On November 19, Mr. James A. O'Gorman, junior, son of Mr. and Mrs. James A. O'Gorman, and Miss Helen Hazard Beadleston, daughter of Mrs. Julian McCarthy Little.

Patterson-Robertson—On November 22, Doctor Howard Alexander Patterson, son of Mrs. Andrew H. Patterson, of Chapelhill, North Carolina, and Miss Sarah Elizabeth Robertson, daughter of Mr. and Mrs. Hugh S. Robertson.

Purdy-Luquer—On November 11, Mr. Thomas Lyon Purdy, junior, son of Mrs. Thomas Lyon Purdy, and Miss Ellen Pierrepont Luquer, daughter of Mrs. Lea McIlvaine Luquer.

Schmidt-Starr—On November 8, Doctor Otto Victor MacKenty Schmidt, son of Mrs. Augustus Schmidt, and Miss Virginia Rosamond Starr, daughter of Mr. Howard White Starr.

Taylor-Wilmerding—On November 7, Mr. Curzon Taylor, son of Mrs. M. Banks Taylor, and Miss Elsie Wilmerding, daughter of Mr. and Mrs. Elbert F. Wilmerding.

(Continued on page 19)

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SOCIETY

(Continued from page 18)

WEDDINGS—Continued

Wheeler-Bristow—On November 25, Mr. Alfred N. Wheeler, junior, son of Mr. and Mrs. Alfred N. Wheeler, and Miss Romaine Bristow, daughter of Mr. and Mrs. William E. Bristow.

BALTIMORE

Alexander-Musselman—On December 22, Mr. Richard Alexander, son of Mr. and Mrs. William Fontaine Alexander, and Miss Anne Musselman, daughter of Mrs. Howard J. Musselman.

Ludington-Macy—On November 12, Mr. Nicholas Ludington and Miss Mary Lloyd Macy, daughter of the late Mr. and Mrs. Lloyd Macy, of California.

Stewart-Van Leuven—On November 1, at Saint James's Church, Wilmington, North Carolina, Mr. Charles M. Stewart, junior, son of Mr. and Mrs. Charles M. Stewart, and Miss Lillie Van Leuven, daughter of Mr. and Mrs. Cornelius Van Leuven.

BOSTON

Carter-Greene—November 8, Mr. James Richard Carter, second, son of Mrs. Hubert L. Carter, and Miss Juliet Greene, daughter of Mrs. Bertram W. B. Greene.

Robbins-Little—On November 19, Lieutenant Thomas Hinckley Robbins, junior, U.S.N., and Miss Barbara Little, daughter of Mr. and Mrs. J. Lovell Little.

CLEVELAND

Luke-Burke—On October 25, Mr. James Linsey Luke, son of Mr. and Mrs. David L. Luke, and Miss Parthenia Burke, daughter of Mr. and Mrs. Edmund Stevenson Burke, junior.

DETROIT

Hoey-Fitzsimmons—On November 22, Mr. Harry D. Hoey, son of Mr. and Mrs. Harry W. Hoey, and Miss Nerissa Fitzsimmons, daughter of Mr. and Mrs. Percival W. A. Fitzsimmons.

Ward-McCornack—On November 22, Mr. A. Patrick Ward, son of the late Sir Joseph Ward, and Miss Marjorie McCornack, daughter of Mr. and Mrs. Orville H. McCornack.

PHILADELPHIA

Bullock-Batterman—On November 1, Mr. Horace Ridgely Bullock, son of Mrs. Horace Bullock, and Miss Marian Gardner Batterman, daughter of Mr. and Mrs. Henry Lewis Batterman.

Carter-Alexander—On November 25, Mr. John Mein Carter, son of Mrs. James Newman Carter, and Miss Elise Hoban Alexander, daughter of Mr. and Mrs. Edward Renick Alexander.

Conklin-Babbitt—On November 8, Mr. James Titus Conklin, son of Mr. Frank H. Conklin, and Miss Marcella Stovall Babbitt, daughter of Doctor James A. Babbitt and Mrs. Babbitt.

Davies-Dodge—On December 6, in Saint Thomas's Church, Mr. Frederick Martin Davies, son of Mrs. Horace Chase Stebbins, and Miss Diana Dodge, daughter of Mrs. George D. Widener.

WEDDINGS—Continued

Hacker-Watson—On December 8, Mr. Arthur Heathcote Hacker, son of Mrs. Arthur H. Hacker, and Miss Virginia Watson, daughter of Doctor William Robertson Watson and Mrs. Watson.

Moore-Gay—On October 24, Mr. Leonard Smedley Moore and Miss Louise Burton Gay, daughter of Mr. and Mrs. H. Burton Gay.

Sloan-Souder—On October 24, at Saint Mary's Church, Mr. Gurney Poulson Sloan, son of Mr. and Mrs. Maurice W. Sloan, and Miss Clara Augusta Souder, daughter of Mr. and Mrs. Ralph Souder.

Stewart-Nicholson—On December 6, in the Presbyterian Church, Mr. Arthur Chichester Stewart, son of Mrs. William Lyman Stewart, and Miss Ruth Arnold Nicholson, daughter of Mr. and Mrs. Edgar West Nicholson.

West-Tyler—On December 2, in Saint Paul's Protestant Episcopal Church, Mr. Harry F. West, son of Mr. and Mrs. William West, and Miss Molly Elkins Tyler, daughter of Mr. and Mrs. George Frederick Tyler.

SAINT LOUIS

Terry-Wells—On October 25, in Christ Church Cathedral, Mr. Whitelaw T. Terry, son of Mr. and Mrs. Albert T. Terry, and Miss Julia Wells, daughter of Mr. and Mrs. Erastus Wells.

SPOKANE

Smithers-Finucane—On October 29, Mr. Robert Brinkley Smithers, son of Mr. and Mrs. Christopher D. Smithers, of New York, and Miss Gertrude Finucane, daughter of Mr. and Mrs. Francis J. Finucane.

WASHINGTON

Cavenaugh-Davis—On November 8, Mr. William Ferguson Cavenaugh, son of Colonel Harry Latourette Cavenaugh and Mrs. Cavenaugh, and Miss Mary Castleman Davis, daughter of Mr. and Mrs. Henry L. Davis.

Preston-Hawes—On November 14, Mr. Lewis Thompson Preston and Miss Eppes Hawes, daughter of Senator Harry B. Hawes and Mrs. Hawes.

DÉBUTANTE PLANS

NEW YORK

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Weeks—On January 3, at the Saint Regis Hotel, a dinner-dance, for Miss Frances L. Weeks, daughter of Mr. and Mrs. John Lafayette Weeks.

WASHINGTON

Calvert—On December 25, at The Mayflower, a tea-dance, for Miss Eleanor Calvert and Miss Margaret Peyton Calvert, daughters of Mr. and Mrs. George H. Calvert, junior.

Hyde—On December 27, at The Mayflower, a tea-dance, for Miss Caroline C. Hyde, daughter of Mr. and Mrs. Arthur M. Hyde.

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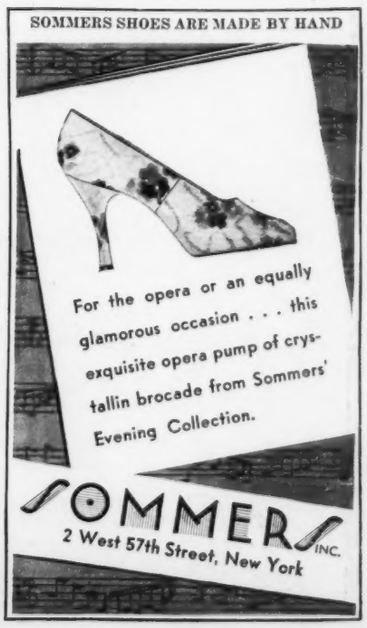
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DECEMBER 22, 1930

HOLIDAYS AND WINTER TRAVEL

Cover Design by Mourgue

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Vol. No. 76. No. 13 Whole No. 1402

THE CONDÉ NAST PUBLICATIONS, INC.

Condé Nast, President/Francis L. Wurzburg, Vice-President/W. E. Beckerle, Treasurer/M. E. Moore, Secretary/ Printed in the U. S. A. by the Condé Nast Press/Title Vogue registered in the U. S. Patent Office. Executive and Publishing Offices: Greenwich, Conn./Editorial Offices—Graybar Building, 420 Lexington Ave., New York, N. Y.—Cable Address: Vonork, New York. Vogue foreign addresses: London, 1 New Bond Street, London W. 1—Cable address, Volon; Paris, 65-67 Avenue des Champs-Élysées—Cable address, Vopar.

Subscriptions for the United States, Canada, Mexico, Panama Canal Zone, Porto Rico, Hawaii, and the Philippines, $6 a year in advance. Single copies, 35 cents. For other countries, subscription prices will be furnished on request. Address all correspondence to Vogue, Greenwich, Conn.

Change of address—Four weeks' notice is required for a change of address or a new subscription. In ordering a change, please give both the new address and the old address exactly as it appeared on the wrapper of the last copy received.

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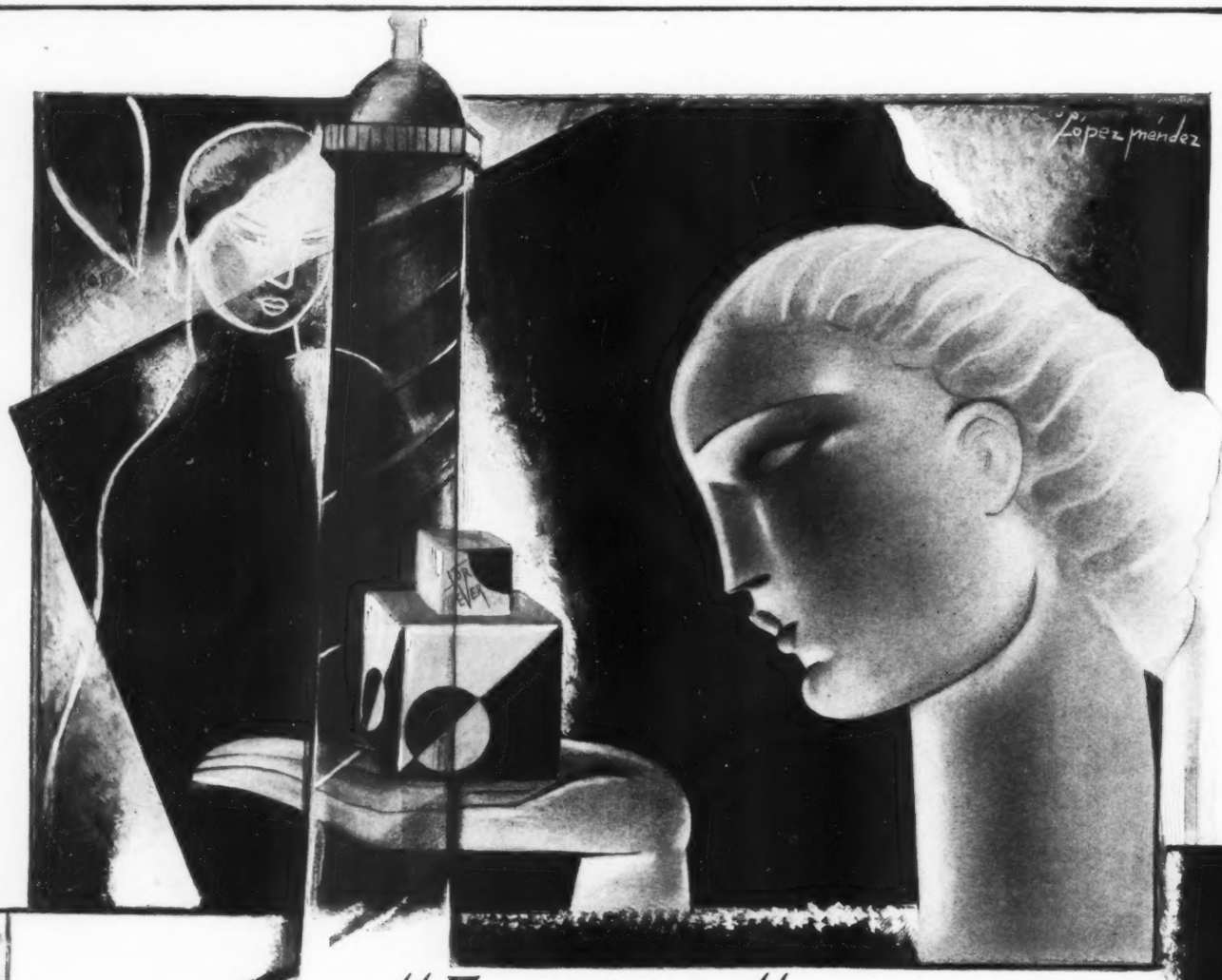

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VOGUE'S

Eye View of the Mode

WHEN the last candle on the tree has guttered and gone out and the last scrap of tinsel has been picked off the floor, those who watched that tree are gone, too. With the sure instinct of migrating birds, they leave the dregs of Christmas in the cup at home and pursue the sun, whether it be hot and orange or pale yellow sifted through the falling snow. For, though home and Christmas are magnetic words and attract each other, when the great ceremony is over, a ferocious restlessness begins to stir in all the gay young.

South or North, or West, by invitation or our own horse-power, by train, boat, or the seven league boots of the air, as soon as the New Year turns, we leave everything and pack our trunks in a flurry and go.

We throw rough, comfortable clothes into our bags and make off in a whirl in private cars for a week of shooting in South Carolina. We dash down for a week-end of hunting at Harford. We put on our travelling tweeds and dive into our mink coats, fill our pigskin bags with woollens, vast mittens, and Norwegian trousers that bulge over the boots. Porters in the station bristle with skins and sticks. Lake Placid or Canada—ho! Like disembodied spirits of planes, we slip across the hills with incredible speed, our dark ski suits silhouetted against the snow.

We go in for a tropical orgy of plaster white set off with Algerian colours. We buy more pants, shorter and wider and funnier ones than those of last summer. We acquire, for the first time in our lives, lightweight white flannel suits. There is a flash of plaid somewhere in our trunks. We lie on the ochre sands in a minimum of jersey and a maximum of golden skin. An orchestra plays in the palmy twilight. There is a glimpse of fluttering printed chiffon, with its incongruous ballast of fur, and a flare of a lighted match as the moon rises. This is the life. This is perfection. This is Nassau, Palm Beach, Havana, or Heaven.

HOYNINGEN-HUENÉ, PARIS

The Duchess of Alba

• The Duchess of Alba, a leading figure in international society, is the wife of one of the grandees of Spain and has a magnificent house in Seville. She is seen here wearing an ethereal shell-pink lace gown from Chanel, which has a gracefully draped bertha scarf. The Cartier bracelets of onyx and diamonds are an arresting accent to the gown

THE INTERNATIONAL WOMAN

THE woman who finally puts the stamp of approval on fashion is the international woman who lives in Paris. It is quite natural that she should have the advantage over all other women, in the matter of fashions, because she is the woman on the spot. She lives in the pocket of her dressmaker, her modiste, and her coiffeur, and she has that precious thing—all the time in the world—to think about her clothes and to spend on fittings.

When she comes back to Paris from the country, she does not have to hurry. She does not really need her new clothes, with the exception of a dress or two and a hat, before the Christmas parties at the end of December, and so she can take her time, look the collections over, talk them over with her friends, and finally decide what she will do. She is never hurried by the vendeuses, for they know this woman and know that she will not order on her first visit, or even her second, to a new collection. She is left to wander about at will, making up her mind in her own time and her own way, and out of her musings come the Paris fashions that the rest of the world accepts.

Out of sheer habit, and in contrast to the gay colours of summer clothes, this woman returned to Paris in November and ordered a black dress—and then she looked about her and found that the most important question of the season was that of colour. It was amusing to see the change come about. At first, the smartest Parisiennes smiled, shrugged their shoulders, and said, (Continued on page 28)

HOYNINGEN-HUENÉ, PARIS

Mrs. Eustace Robb

• Mrs. Eustace Robb has selected Molyneux's high-waisted and utterly simple evening frock, and it is most becoming to her youthful beauty. It is made of a yellow-and-green lamé gauze, and, with it, she wears only a long single rope of heavy pearls. This model can be obtained in New York from Saks-Fifth Avenue

HOYNINGEN-HUENÉ, PARIS

Madame Simon Rolo wears white with sable

HOYNINGEN-HUENÉ, PARIS

• Madame Martinez de Hoz, with her infallible sense of chic, has chosen one of the most beautiful costumes of the season, illustrated at the right. It consists of Vionnet's coat that contrasts snowy white ermine with black broadcloth in a most dramatic manner. The black beret, which is very smartly draped, is from Reboux

• Madame Simon Rolo wears a formal evening ensemble by Patou, of white crêpe bilitis, shown on the opposite page. The sable-bordered jacket is powdered with tiny white crystal beads. Madame Rolo's hair is rolled over her ears, revealing emerald and diamond earrings that match the great pendant plaque, which is from Cartier

Madame Martinez de Hoz in black and white

HOYNINGEN-HUENÉ, PARIS

The Baroness d'Almeida

• The very smart young Baroness d'Almeida, has chosen a lustrous turquoise-blue gown, designed by Lelong, that is very successful in emphasizing her stately charm. The décolletage is marked at the back by bow ends of the fabric. Her hair is softly waved, revealing the lovely line of her cheek, and is smoothly rolled in back

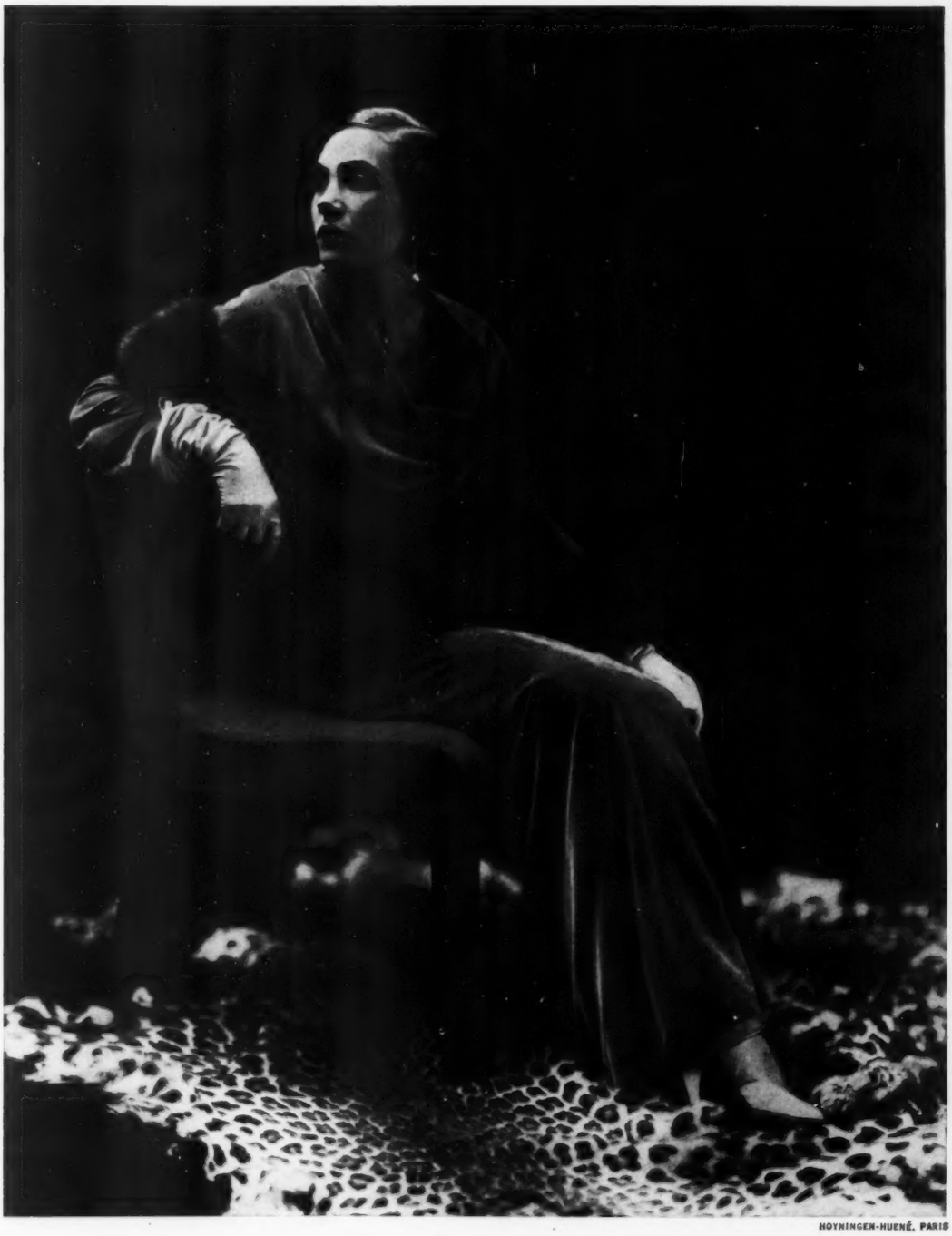
(Continued from page 25) "My dear, what on earth are you talking about? Colours? Why no. Black, of course." They were tired of their country clothes in colour, and black was a logical change. But, in the middle of one such conversation, Madame Revel walked in, and a dead silence followed her entrance, for she was wearing a breitschwantz coat over a dress of palest aquamarine crêpe, a perfect complement to her eyes. She is always impeccably smart and dressed by Vionnet, and her costume made a definite impression. And this was but one of the many little signs, seen day by day, that finally made the matter of colour the one and all-important question.

But what about wearing colours in the streets, holding a dripping umbrella, shopping, rushing from the appointment at Calou, with Monsieur Raymond (who, indeed, gives just about one of the best permanent waves in Paris, the Princess Jean-Louis de Faucigny-Lucinge with her twisted roll, Madame Lelong with her long, flat curls, the Countess da Silva Ramos, with her still bobbed *nuque*, being among his clients)? What about the new accessories to be changed from beginning to end, if you adopt colours? What of the cleaners' bills; and the person who has no eye for colour? There was that showy person at the Ritz who thought herself smart and wore a Nattier-blue suit trimmed with blue fox. It was new, certainly, but, oh, so depressingly, so discouragingly wrong.

The success of colour depends on a sense of balance and harmony. On the street, dark colours are best, or a combination of dark and rich deep shades, and this is probably the reason why Vionnet makes her dark coats long enough to cover her light dresses entirely. At lunch time, tea, or cocktail time, a woman clad in a well-chosen and becoming coloured dress is the smartest of all. And so, to combine the thing (Continued on page 83)

• The Countess Celani Lepri wears Augustabernard's emerald-green velvet evening cloak, which has a beautifully draped collar that is edged with a wide band of sable. The long flesh coloured gloves, of the shade that is most popular for evening wear this season, are wrinkled over the wrists. The delicate grey crêpe de Chine evening slippers are in a tone to match the dress, which is in a soft shade of grey crêpe romain

The Countess Celani Lepri



HOYNINGEN-HUENÉ, PARIS

OVER HAVANA ON THE PAN-AMERICAN

High Roads of THE AIR

WHEN you have covered wagons in your blood, when you can remember living grandmothers who tramped the dauntless tramp of the pioneer, the great marvel of flying across the continent is that it seems so natural. Your only wonder is that you don't wonder more. The last flare of Missouri drops away. You pick up the first cold beacon of Kansas. The lights come on inside the ship. You turn over a page in your book. The steward sets up a little table. Sandwiches.

Strange that we, so proud of being up to date—who have been gallivanting for years all over Europe in Swiss thunderstorms and Soviet rains—, have been so airshy in our own country. A curious prejudice and ignorance seem to exist in many Americans in regard to our own air-services. They would enplane at Le Bourget, Tempelhof, and fly with infants from Croydon without question—but ask them if they are going to fly to Havana, or California, or Mexico, and they hesitate. Most of them know very little about our sky roads. They have a strange idea that, because some of the foreign services are older, they are more reliable. They hardly know where to buy tickets. When fear doesn't hold them back, fare does. There is a prevalent misconception that air-travel is exorbitant.

The truth is that the sky fares have been reduced to such an extent that they are in the majority of cases only a trifle higher than rail plus Pullman, and, in several cases, they are the same. In New York, you can get tickets for Washington on the every-hour Ludington service, and tickets for the transcontinental to Los Angeles can be bought at one of the regular ticket windows in the Pennsylvania station. You can buy tickets to Boston at the Grand Central, and tickets for everything else are carried by the nearest travel agencies.

From the moment the ticket is in your hand, a curious elation and a sense of adventure lift you. You begin eliminating your baggage to the maximum of thirty pounds allowed. Then the technique of getting to the air-port, just because it involves another set of operations from the traditional methods, is in itself intriguing. The Transcontinental and Western Air, Inc., calls for its passengers at a central point in Los Angeles and takes them to the Grand Central Airport in a stylish bus, checks and weighs their baggage, and assigns them a numbered seat. You walk down the canopied runway that is characteristic of all their air-ports, whether they are situated in Kingman, Arizona, or Albuquerque, New Mexico. Each plane or ship as you soon

learn to call it, is manned by a pilot and co-pilot or mate, blue uniformed like a ship's except that blue shirts are worn. The mate's duties are to serve the lunches provided by the Fred Harvey restaurants, point out high spots along the route, invite the passengers to listen to the radio's weather reports, and to administer first aid for the air-sick. Air-sickness, incidentally, is not the bugaboo that it was in the early days of commercial aviation—as the public becomes increasingly air-minded, the nervousness that was primarily responsible for air-sickness tends to diminish. Few passengers unless they are constitutionally bad sailors are air-sick on a second flight, and the majority of them, if they have a touch of it on their first flight soon get over it, once their confidence reasserts itself.

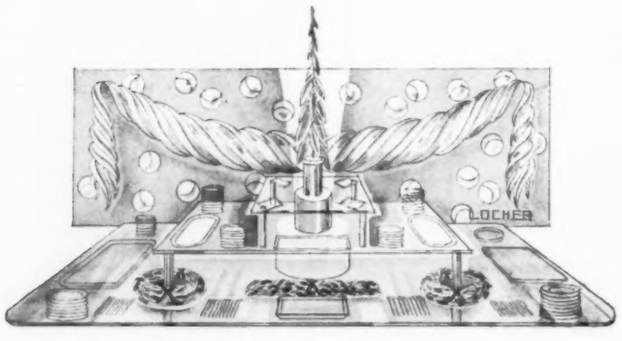
After the initial thrill of the take-off, it is remarkable how soon one adjusts oneself to the serene sensation of flight. It is almost as if the ship moved on invisible tracks. There is never any sensation of speed. Slowly, the ship leaves the checkerboard of the close-lined population of the coasts, soars over the San Bernardino Range across the desolate Mojave desert, over the Colorado River, across the painted deserts of Arizona and the Indian reservations of New Mexico until it descends at Clovis, the terminus of the first day's flight. Winslow, Kingman, and Albuquerque have been refueling stops along the way. Dusk overtakes the plane an hour or so before Clovis is reached. A dusk and a sunset such as no passenger, unless the trip has been taken before, has experienced. Earth and sky cease to exist apart, the ship moves through opalescent space. Only the occasional flares of the beacons marking the route laid out by Colonel Lindbergh reassure one that the earth is beneath and that the plane has not flown off into some unknown reaches of the upper air. You feel a stirring sensation of spiritual release. Geographic barriers melt away. (Continued on page 86)

A STOP IN THE ARIZONA DESERT ON THE LINDBERGH LINE

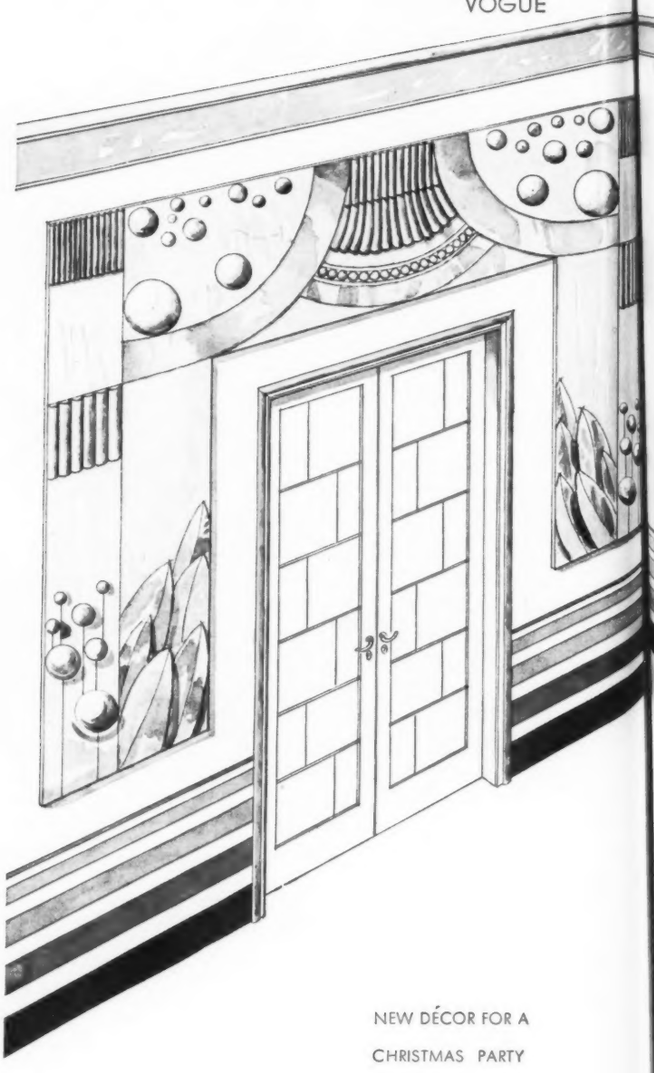
Untraditional Holiday Decoration

EVEN the most sentimental of us now and then are apt to be a little bored at the unchanging décor of Christmas. Tenderly though we feel about Yule logs and holly wreaths, our restless imaginations never cease yearning for new ideas to brighten holiday parties—for unexpected notes to make more gay this gayest of seasons.

Without having recourse to a single sprig of holly, Robert Locher has designed the gay setting for a holiday ball seen on these two pages. The transformation was wrought upon a typical Georgian apartment. But it is elastic enough to fit many types of houses. Silver and red —in various gradations of tone—are the only colours. The walls are a shimmering mass of silver—made by cutting panels of compo board to the required sizes and covering them with glistening materials—silver "permatex" for the large panels, any icy, transparent stuff for the side ones. The leaves and circular devices on the panels are of thin chromium metal. Red balls in various tones are cut in half and cemented on the wall in a bas-relief effect. The dado has been covered with "permatex," striped in shades of red, and the mirror overmantel trimmed with folds of the fabric.



A DEPARTURE IN HOLIDAY SUPPER TABLES

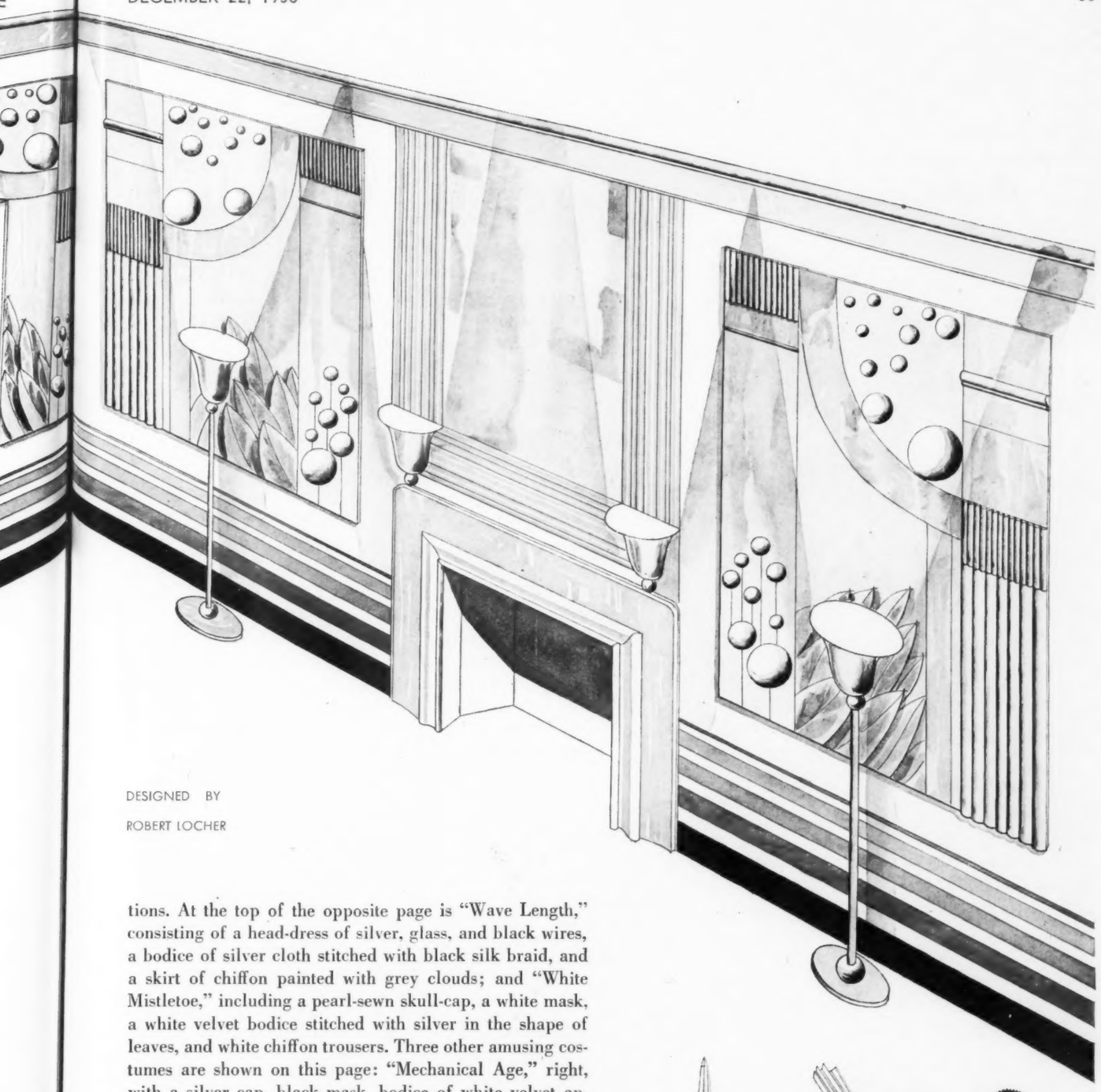


NEW DÉCOR FOR A CHRISTMAS PARTY

Soft radiance is given the room by converting the side-lights into reflectors with silvery bell forms, and bell shaped "illuminators" add to the indirect lighting. The chandelier is converted into a modern one with pendant tubes of silver and maroon translucent parchment.

In the supper room, the walls are covered with lacquer-red oilcloth—affixed to compo board panels—, to which bold swags of silvery fabric and silver balls are attached. The sparkling supper table holds its holiday feast on three tiers. A mirror-topped table forms the first. The second is of sanded glass, supported by a large cylinder of sanded glass with lights inside. The corner supports are of chromium-finished metal and, at each of them, is placed a wreath of silver leaves, laced in red, resting on a disk of ruby-red mirror. The third tier is of clear plate glass, supported by a central cylinder of chromium-plated metal, concealing reflector lights, which shine upwards through the shimmering tree of metal leaves. Here, again, the corner supports are of chromium-finished metal.

If the guests are asked to come in costume, the amusing designs shown on these two pages offer unusual sugges-



DESIGNED BY
ROBERT LOCHER

tions. At the top of the opposite page is "Wave Length," consisting of a head-dress of silver, glass, and black wires, a bodice of silver cloth stitched with black silk braid, and a skirt of chiffon painted with grey clouds; and "White Mistletoe," including a pearl-sewn skull-cap, a white mask, a white velvet bodice stitched with silver in the shape of leaves, and white chiffon trousers. Three other amusing costumes are shown on this page: "Mechanical Age," right, with a silver cap, black mask, bodice of white velvet appliquéd in black, silver cape panel, and white chiffon skirt; "Concrete and Steel," centre, with a slip of steel cloth, drapery of crêpe painted in abstract designs, and a lacquer-red hat; and "Hyperprism," left, with a white head-dress, a prism of fine wire, and a gown in glistening white, trimmed with silver flutings and patches.

Another amusing suggestion for a party—devised by that ingenious party-planner, Joseph Mullen—is a Christmas tree of pale green gauze, shaped like a huge cone, suspended from the chandelier to the floor—the cardboard circular base encircled with a green gauze ruffle. In it, scores of pale green balloons are (Continued on page 84)

THE GUESTS COULD COME IN COSTUMES LIKE THESE

CUERNAVACA

By Helen Appleton Read

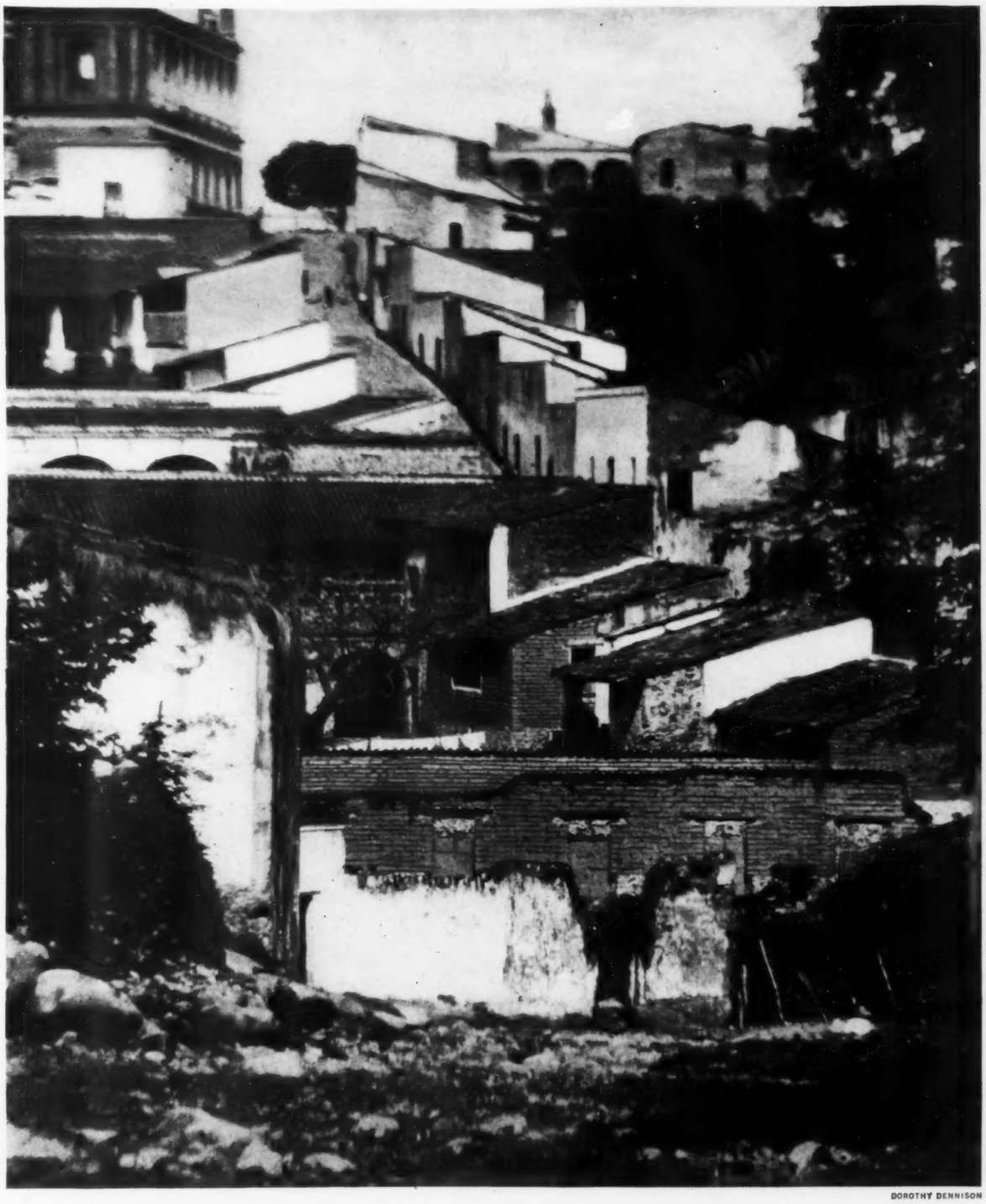
MEXICO is being rediscovered. For the first time since Cortez established the precedent of regarding Montezuma's kingdom as legitimate loot, it is being seen in terms of itself and not as a medium for commercial and political exploitation. Successive despoliations and impositions of alien civilizations did not succeed in stifling the racial consciousness, which smouldered under oppression until it burst forth in the revolution that has given Mexico back to herself. The popular conception of Mexico, which before the so-called renaissance was comprised largely of mental pictures of punitive expeditions, bandits, oil concessions, and deserts, has given place to a more accurate picture in which a vital indigenous culture is seen against a background of incomparable beauty.

The first question invariably asked by people whom this new concept has stirred is, "Why do not more people go to Mexico?" Here, at their very doors, is country with a delightful all-the-year-round climate, tropics without the discomfort of extreme heat, and scenery of amazing beauty and variety.

If their interests are also cultural, then here is a civilization with several phases which have been so little discussed or popularized that seeing them for the first time becomes a personal discovery. I refer, of course, to the remains of the pre-conquest civilizations and that curious Spanish colonial phase, which in its imposition of Spanish forms on the Indian mind produced a style that is essentially Mexican. And what is, perhaps, the most exciting discovery of all—the contemporary movement in the fine arts, unquestionably as vigorous and native an artistic expression as any that is practised in Europe and America to-day. (Continued on page 82)

ALVAREZ BRAVO

THE LIVING-ROOM AND THE COURTYARD OF FORMER AMBASSADOR MORROW'S HOUSE AT CUERNAVACA



DOROTHY DENNISON

The Favourite Resort of Mexico

Cuernavaca, the most popular resort in Mexico, is a mirage-like village in a tropic setting, with old pink and blue stucco houses opening onto narrow, cobbled streets. It is here that all officialdom has gone for holidays since Cortez built his palace among its luxuriant trees and flowers. Here, too, is former Ambassador Morrow's house, now the American Embassy's summer residence

Black, Silver, and Gold

HAWES • SELMAY • YVONNE CARETTE—KITTY GORDON

• This frock of black velvet has a one-sided décolletage, which is interestingly treated with a hanging piece of material lined with silver. The ruffle that finishes the sheath-like skirt extends part way up the back of the frock. It is worn with very long, bulky, and wrinkled gloves; Hawes, Inc.

• Black finely woven in silver threads is the pliant fabric of this unusually graceful and slender frock, shown in the centre, above. Wide bands of bright silver metal outline the deep neck and droop over the shoulders. Fulness concentrated at the bottom is a detail typical of this season; Selmay, Inc.

• Great uneven dots of gold are woven into the black satin of the gleaming frock by Yvonne Carette, shown at the right, above. The sophisticated and formal fabric is cut in the peplum line that is so very smart this year. The two jade elephants on the belt are a charming colour note; Kitty Gordon

• The chic of black and white is epitomized in the black velvet frock, below, with skirt fulness concentrated in front. The ingenious manner in which the rolled scarf neck-line of white chiffon winds about the figure and then ties at the waist in front is typical of Schiaparelli, the designer; from Arcol, Inc.

• Black and silver are combined with great effect in the frock illustrated in the centre. It is of dull black crêpe contrasting sharply with the silver lamé cowl neck-line and shoulder trimming. The unusual sleeves are very soft and full and fall gracefully to a point just above the wrists; from Emma Maloof

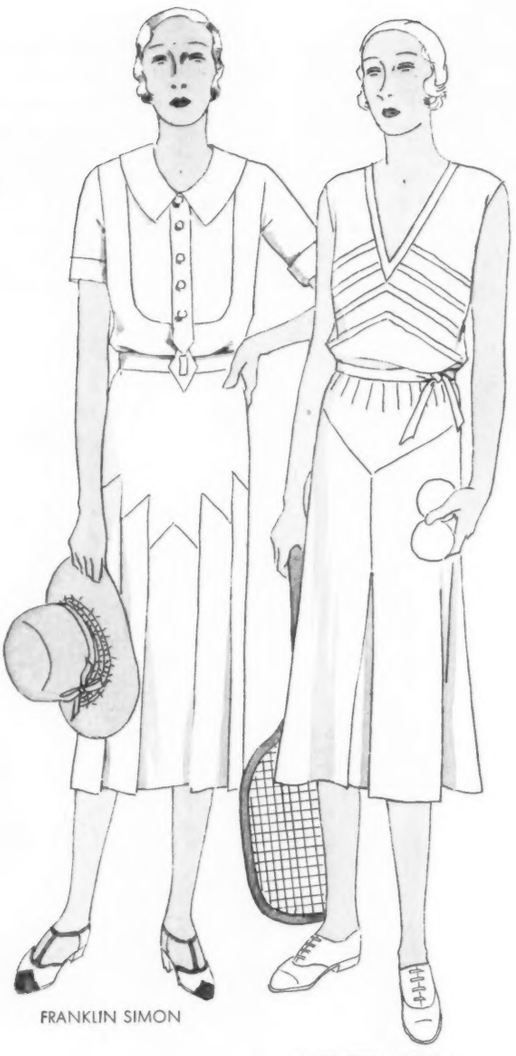
• A becoming detail of the frock at the right, below, is the cravat collar of white galiak fur. The fabric is soft black velveteen, which flares out smartly at the hip-line in a peplum-like tunic. The separate skirt is tight about the hips and then repeats the tunic line with its own slight flare; Selmay, Inc.

SCHIAPARELLI—ARCOL • EMMA MALOOF • SELMAY

Rhapsodies in Black

• Cotton frocks for golf are an important Southern fashion. They appear in white, in solid colour jacquards, or in finely striped shirting. With sleeves just above the elbows, very tailored bosom fronts, or pleated gilets in white, these one-piece dresses are extremely practical. The woman who prefers a one-piece golf frock might choose the one illustrated at the right, which is of men's shirting in white. The blouse buttons straight up the front; the skirt is pleated; from Franklin Simon

• For tennis, a sleeveless white frock or a slip-over sweater is infallible. The white crêpe de Chine frock shown at the extreme right, with the wrong side of the material forming the diagonal bands, would be excellent; Saks-Fifth Avenue. The hats to be worn with these frocks are of several types. Panamas will be worn again, as will the ever-popular beret and wrapped turban, but newest of all are hats of starched linen



FRANKLIN SIMON

SAKS-FIFTH AVENUE

BEST

MADAME ET LA JEUNE FILLE

BEST

• The coat in white or the new nude shade can be worn over any costume from tennis clothes to evening frocks, since a formal evening wrap is almost superfluous. At the extreme left is shown a coat of imported woollen combining the high, double-breasted line of Chanel and the deeply wrapped and belted line of Vionnet; from Best

• With dead-white or pastel shades as a basis, almost Algerian colours are used for contrast, this season. The frock in the centre, at the left, is of pale pink jersey with a belt of darker pink suède and with striped red, pink and black knit fabrics at the neck and sleeves; from Madame et La Jeune Fille

• Suits for coolish days at the races in Miami or to wear for flying to Nassau use pale crêpey tweeds, white flannel, or white jersey as their fabrics. Equally smart is the combination at the left, a vivid green wool jacket and a dead-white sheer wool frock; from Best

SAKS-FIFTH AVENUE SAKS-FIFTH AVENUE HOLLANDER

• Linen, which will be an important fabric at Palm Beach, this year, is used in the white golf frock shown at the extreme left. The tuck-in blouse has an inverted pleat in the back and buttons down the front; Saks-Fifth Avenue

• The pink linen suit, in the centre, left, has buttonholes and pockets piped in white linen; Saks-Fifth Avenue. The Hermès purse is of a woven stringy fabric

• The two-piece frock possesses great chic again this season. The tuxedo dress, illustrated at the left, is of cool peach coloured linen; Hollander

• Sweaters return to popularity, especially the hand-knit, pull-over type, like the one shown below, which has ribbing at the waist; from Bonwit Teller

BONWIT TELLER

Southward—Ho!

ARE you about to pack your trunks for a trip southward? If so, here are the tips of the moment. Everything is white, white, white, with flashes of Algerian colours and pale, watery tints. For tennis, the new dresses are of white silk, simple in line, but tailored. Sweaters are again very smart, with wide ribbing at the waist-line, over which the sweater blouses. There are some new cotton dresses for golf, with sleeves above the elbow and tailored bosom fronts or pleated white gilets. Linen is exciting, and so are sports things of white jersey or sheer woollen. Suits are a good choice for a place like Palm Beach, in pale crêpey tweeds in blue, pink, or green, with knitted blouses, or in white flannel with blouses in solid colours. Some kind of a top-coat is an absolute necessity. The smartest are made in those new, heavy, white crêpey wools. They are mostly belted and buttoned, and there is a new nude shade that is extremely smart. Gay stripes and plaids lend a zip to sports clothes, and, though dead-white is the smartest basis for the wardrobe, it is monotonous unless broken by the gay African colours—rust, red, green, bright yellow—or chamois-yellow, pistachio-green, or the ever smart navy-blue.

INA CLAIRE

in her wardrobe chosen

for her talking-picture

"The Royal Family"

from Saks-Fifth Avenue

PAQUIN—SAKS-FIFTH AVENUE

VON HORN

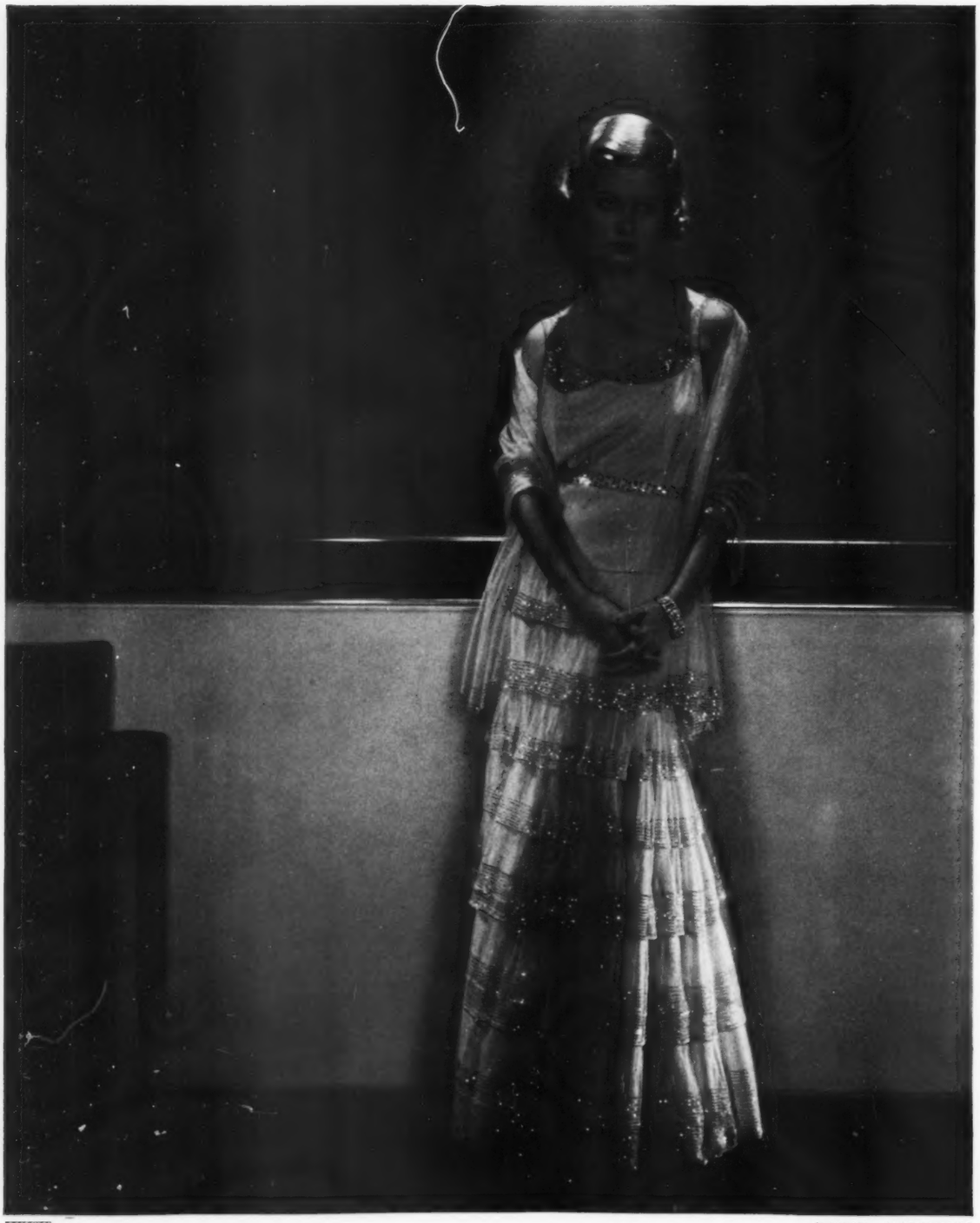
VON HORN

CHANEL—SAKS-FIFTH AVENUE

• Ina Claire has chosen two of the most important fashions of the season in this short cape of flying squirrel and Chanel's brilliant evening gown of net covered with silver paillettes, which breaks into fulness below the knees

• On the opposite page, the photograph above shows Paquin's black broadcloth suit with a chic peplum that is outlined with red fox fur. The Suzanne Talbot tricorne is of black felt

• The costume at the lower right on the opposite page includes a rough beige wool coat trimmed with blue fox and a Maria Guy toque of beige felt, trimmed with a band of long-haired beaver felt



STEICHEN

CHANEL—MARY WALLS

Star-Spangled Youth

Joan Bennett, whose latest picture is the talking version of "Smilin' Through," shows that youth may wear glittering paillettes and not appear in the least worldly. In this white net frock, fine silver paillettes are sprinkled with discretion, and Chanel's ubiquitous scarf adds further to the modest effect, or it may be left at home; jewels from Mauboussin

ARIZONA

By Marion McFadden

AND then one wet winter day when all your resistance is at its lowest ebb, a well-meaning friend speaks of clean desert air and another babbles of sun and orange-trees, and finally, to your surprise, you hear your own voice demanding through the bars of the ticket office—"Arizona."

First, the green plush vistas of the train. Black gaps of Chicago through the January blizzard. Then, the long night jolting and the white, interminable flatnesses of Kansas. Another day. New Mexico. Bored brown Indian babies in the cold wind on the Albuquerque station platform. A mesa frosted with snow like a big pink wedge of cake. Where is this sun? Late in the third night, a voice says, "Ashfork." You catch a glimpse of pine-trees buried deep in snow and run your curtain quickly down again.

Still dark, but the porter knocking on your compartment. "Ten minutes to the Junction, Lady." Grey light on a little station platform. Four or five houses clustered around the track, impossibly like a movie village. A filling station, a shuttered hotel; and beyond, the desert rimmed with mountains like a great flat pie pan. The sudden horrible impulse to run back to your berth and hide. The voice of the ranch owner hailing you down the platform.

Spattered to the roof, the car ploughs towards the mountains, now on the road, now out on the rich, red mud of the desert itself, the red mud of Arizona, hard as pavement nine-tenths of the year, which, months later, you will find still clinging to the cracks in your shoes, little adobe souvenirs to take back East. The air smells damp and aromatic. Abruptly, the plain humps itself into a slithering roller-coaster series of hills between hazardous groves of giant cactus and a sparse sort of grey-green vegetation resembling unbridled broccoli. You feel very lost and small and citified. You long passionately for some reassuring sign of life, a house, a barn, a billboard, anything other than the bleached bones of cattle or the abandoned carcass of a Ford. Suddenly, far down the canyon, in an unexplained spot of emerald-green, you spy a cluster of little white cabins huddled together, and some one says, "The ranch!"

A week later. Early morning, cold and clear. Newt, the lame boy who does the chores, is lighting a fire in the stone hearth in your room. The sun, just come up over the canyon, throws strange reflections on the orange-tree outside your window, and below, in the creek bed, with a great rushing and stamping of horses, some one is breaking in the black colt, brought in only last night from the vague, vast place you hear called "the range." There is a suggestion of the pleasantest of early morning smells in the air, and you wake up thinking lovingly of bacon and breakfast—much breakfast—waiting up at the ranch in the long pleasant room with its black bearskins and Indian rugs.

You have discarded all of your preconceived notions and most of your Eastern clothing. Like every other man, woman, and child within sight, you live in soft boots and the inevitable "Levis" which, in the first rainstorm, dyed your lower limbs a bright and pickled blue. A much-scorned leather jacket has become your inseparable companion, and a certain shirt of screaming yellow, imported from the nearest town. You have acquired a nurse in the shape of a contemptuous little Western horse, wise in dudes, who can be trusted to bring you firmly home at nightfall and who carries your terrified form up precipices that, in your simple Swiss experience, would have required ropes, guides, and ice-picks. Portions of your anatomy that you hardly knew existed have leaped into excruciating life. You are in almost continual pain. You have discovered an entirely new peace of mind.

You are still in the state of being surprised at everything: the creek, transformed in an hour from a trickle in sand to a raging mountain torrent, marooning a pair of callers from their snorting tethered ponies; the mad, leaping jack-rabbits darting out from under your horse's hoofs; the little wild burros, grey and silver, with big frightened eyes; the sudden shrimp-pink beauty of the desert at sunset; the icy nights; the baking, brilliant days. You have acquired a healthy (Continued on page 80)

STEICHEN

J. EDWARD ROMBERG AND JOSEPHINE HUTCHINSON IN "ALICE IN WONDERLAND"

SEEN ON THE STAGE

By David Carb

SHOULD the theatre adopt the prevalent American habit of grouping the events of brief periods immediately after they happen—quite often before—, and tacking a label on each group for easy identification, this period in the 1930-'31 season will be labeled "Melodrama Fortnight." There is nothing else it could be called. For, of a score of plays presented, all but four are and deserve to be failures, nothing about them—neither idea, writing, acting, nor production—merits notice. The four worthy ones are melodramas.

"Roar China," with which the Theatre Guild opens its season, was written originally in Russian, rendered into German, and translated from the German into English. In spite of the roundabout way by which it has reached us and the fact that it is heavily biased, its object plainly being propaganda, what transpires in the Martin Beck Theatre these nights is profoundly moving—on its lower level. One part of the action takes place on the deck of H. M. S. *Europa*, anchored in the harbour of Wan Hsien, the other part on the dirty, drab quay below. The only reality comes from the latter place, but what happens there is so freighted with the pain and the dignity of tragedy, it makes the rest seem inconsequential; it lifts the whole to a plane far above the one our brand of melodrama has appropriated.

Taking for its basic theme the conflict between East and West, more specifically the tragedy the White Race—in this case, the English—by its cupidity, criminal insensitiveness, and sense of superiority (superiority supported solely by more efficient guns) imposes on vast sections of the Orient, "Roar China" fills Occidentals with heartache and shame as it passes. Afterwards, they realize that it has been written to further a cause and is grossly partisan, does not even admit that the other side can possibly have any defence worth listening to. The deliberate distortions strengthen the Chinese portions of Tretyakov's work by allowing full play to a sweeping, flaming passion. It is none the less unfortunate that his blind passion drives him to grave excesses—he makes his Chinamen real and his Anglo-Saxons puppets. His play would undoubtedly be more effective, more powerful, if the whites never appeared, if their ultimata were conveyed by off-stage voices or yellow envoys. That would benefit (Continued on page 78)

A NEW IDOL OF THE DANCE

By Ruth Pickering

MARY WIGMAN is the most adored—for her personality, her genius, and her artistic devotion—of all dancers in Germany, and in Germany, uniquely among the countries of the world, the dance flourishes with gusto to-day. Hence, if one is interested in the arts at all, one can not fail to be at least curious to see Miss Wigman when she makes her American début at the Chanin Theatre, New York, on December twenty-eighth and appears again on January fourth. After that, she tours the country.

Just because the ballet never gained a foothold in Germany, as it did, modified to native taste, in Italy, France, and Russia, is perhaps why that country is such a field to-day for the modern freer experimentation in movement. The Germans take like ducks to water to what they obscurely call "expressionism"—that is, feeling communicated without the fetters of formal design. And all German modern dancing is expressionism, of which Mary Wigman is the chief exponent.

To say that the new dance is a revolt from the ballet is to be unfair to both. The two forms are completely different and, sometimes, diametrically opposed. But ballet movements will always remain in the vocabulary of dance art. And the modern school has contributed much of a very positive character, even as it discarded the old.

The difference lies fundamentally in the aim of each form. Ballet was completely artificial in that it attempted to mould the body towards the unnatural; its movements were in defiance to gravity, largely perpendicular in line. The modern dance accepts space and gravity and natural phenomenon as it is and attempts, so to speak, to cooperate. Its movements, therefore, incline towards the horizontal. Ballet is theatrical and entertaining, the new is dramatic and emotional; the former is based on narrative, the latter on inner moods.

Moreover, ballet was determined by a music that was first composed, the rhythm of movement being patterned afterward. In this sense, ballet was more "interpretive" than the more modern dances—a term nevertheless rather loosely applied to any one not a ballet dancer. In the case of many dancers who are not ballet dancers, the term is correct, too—for instance, Isadora Duncan selected her music before she created her dance design, and Dalcroze in Switzerland bases his teachings entirely on musical notation that bodily movements follow. But Mary Wigman, after having studied at first with Dalcroze, felt the tyranny of this independent (Continued on page 74)

CH. RUDOLPH, DRESDEN

MARY WIGMAN, EXPONENT OF EXPRESSIONISM

• The three small sketches at the right illustrate details of Patou's dark green suit, shown on the opposite page at the left. The warm double-breasted sweater of almond-green wool is worn over a sleeveless pull-on sweater with a V neck—much smarter than a turtle-neck, this season.

An almond-green tailored crêpe de Chine blouse—, in yellow, brown, and blue, looks fresh for tea or dancing.

The sweaters must not be confused with the light-weight type worn with country clothes, but are designed for warmth and also to concentrate the touches of colour on the bodice and head, with the note reechoed in the border of the thick socks. White is impractical, except, of course, in small touches

JEAN PATOU

LANVIN-SPORTS

• To be worn with the Lanvin-Sports suit in the centre on the opposite page are the accessories shown in the three sketches at the left. The sleeveless, double-breasted waist-length vest of dark brown gabardine is worn over a heavy knitted tuck-in sweater.

The trousers, which should be warmly lined and fitted over drawers of angora-wool-and-silk, are well cut, with the fulness held by a buckled strap.

It is very essential to allow a generous vertical fulness in the trouser legs, this fulness being permitted to bulge loosely over the tops of the shoes. At the same time, the horizontal fulness at the bottom should taper into a band that fits smoothly around the ankle

LANVIN-SPORTS

• With the Lanvin-Sports corduroy jacket at the right on the opposite page is worn a bright red wool blouse, shown at the left, with a high-necked jacket bloused at the waist.

The blouse has long sleeves, an asymmetrical closing, and diagonal cuts. Simplicity of line is vital, since the costume depends on colour notes for distinction. The brown leather belt, also at the left, holds the trousers.

Equally important in the consideration of warmth are the regulation skiing shoes, silk or lisle stockings, thin wool stockings, and heavy woollen socks. Leather snow-boots with crêpe soles and a wool lining are worn with skiing costumes, as well as with the more usual sports coat and skirt for less vigorous sports

JEAN PATOU • LANVIN • LANVIN

Dark Skiing Suits Are Smartest

• The dark suit should form a background for vivid touches of colour provided by its accessories. At the left, Jean Patou's blackish green water-proofed gabardine suit is accented by almond-green. The classic Lanvin suit in the centre combines brown gabardine and a lighter shade of brown wool, while the Lanvin corduroy suit shown at the right has touches of red. The very smart details of these skiing suits are shown on the opposite page

SCHIAPARELLI • JANE RÉGNY • LELONG

• The Schiaparelli skiing suit, at the left, above, is in a blackish shade of violet-blue, with a short scarf and sash of navy-blue, red, and yellow to match the beret. The Jane Régny all-black costume, illustrated in the centre, is of water-proofed gabardine, reinforced on the shoulders with soft black sheepskin. The accessories are of white breitschwantz. The suit at the right, designed by Lucien Lelong for his wife, is of black gabardine trimmed in black-and-white

Norwegian Trousers Are Best

LUCIEN LELONG

• Lucien Lelong's skiing suit, shown at the right on the opposite page, is accompanied by a sleeveless, double-breasted white duvetine vest, a black-and-white knitted sweater and scarf, and black mittens, shown at the left on this page.

Since the Basque beret no longer seems new, little caps, berets, or bonnets of knitted wool, fabric, or fur are being worn. The neck of the black jersey bonnet at the left may be tucked under the collar of the jacket or turned up in back.

A fur coat is also an almost indispensable adjunct to the skiing costume, since, with the disappearance of the sun, the atmosphere becomes frigid, and a coat is very necessary

• Schiaparelli's bolero jacket, shown at the left on the opposite page, is worn with a brown leather jacket, at the right, which crosses in the back and extends into tied sash ends. Its sleeves are of the knitted wool of the scarf, and it is most becoming to the slender woman. Beneath it is a yellow crêpe satin blouse cut on the same lines as the jacket.

Gabardine, which is water-proof and warm, is an excellent choice of fabric for the suit, and the jacket, cut close about the neck and fastening with metal clasps, may be readily discarded if the sun becomes too hot.

For the woman who is not so slim, the best and a more suitable solution is a perfectly straight, belted, hip-length jacket of dark fabric

SCHIAPARELLI

• Under the black-and-white suit from Jane Régny, shown in the centre on the opposite page, is worn this jacket of yellow, white, and black plaid, with black djersa kasha sleeves (right), which is a change from the usual sweater.

Under it is a yellow crêpe de Chine blouse with an asymmetrical closing and a black sash. Beneath the blouse should be an under shirt of knitted angora-wool-and-silk to match the drawers worn under the skiing trousers.

The large woollen mittens or gloves, reaching high over the cuffs of the jacket or else short gloves of thin woollen, to be worn under large mittens of water-proofed material of the skiing suit, are firmly fastened to the edge of the jacket by a tab that loops over and buttons

JANE RÉGNY

VON HORN

Mrs. Baldwin Preston

Mrs. Preston, the former Miss Priscilla Baldwin, surprised her many Southampton friends last summer by becoming associated with a brokerage firm at that resort and working enthusiastically throughout the season. Mrs. Preston is a twin sister of Mrs. Baldwin Browne and the daughter of Mr. and Mrs. Joseph Clark Baldwin, of Mount Kisco, New York

DRY-POINT OF A LADY

By Nancy Hardin

AMONG the world's exhibition of beauties, she is the latest entry; she is dated 1930, Made in New York is stamped on her, and the figures on her price tag run into twentieth-century decimals. She has not the rich quality of oil, not the ingenuousness of water-colour, but is drawn with a diamond-point on metal; she has the recherché quality and refreshing line of a dry-point by a master. Among the collection of shop-worn Cleopatras, faded Giacondas, and Lily Langtrys with peeling paint, she has a new kind of beauty, a new kind of charm, and a manner fresh from the fire.

She has none of that slight weariness that used to be so smart and denoted that, wherever you might be asked, you had been there before. She goes everywhere, to the Casino one night and to Minsky's the next, and has a good time at both places. Having discovered the charm of the incongruous, she wears black chiffon and diamonds to an Eighty-Sixth Street beer joint, and, while in lunching at the Voisin, her first gesture is to pull off her hat and her second to fish a package of loose cigarettes from her pocket.

She has mastered the beret technique and wears a beret to a horse-show or to a wedding. Although she drives an old Stutz in mustard-yellow workman's gloves too large for her hands, she can, also, look very Bourbon behind a maroon chauffeur in a Rolls-Royce.

She was the first to discover the undeniable chic in being a little tough. The figurehead at the prow of that Argo called the Century, she chews gum instead of singing. She wears pyjamas and in them looks sportive and not merely kittenish. On her knees in a white satin dress from Patou, she shoots craps on the edge of an indoor swimming pool. In her bright and thoroughly adequate lexicon, there's no such word as "please."

She paints for pleasure, plays tennis for exercise, and lies about in deck chairs on penthouse roofs because she likes to talk, and does all these things in a pair of blue denim overalls. More often than not, she pins subsidized orchids on the shoulder with a diamond pin, though she finds it a trifle more than obvious to wear such blatant flora with more formal garb.

Another of her discoveries is of the intense femininity of men's clothes when worn by her. Workman's shirts, boy-scout shorts, sweat shirts, and men's Chinese silk dressing-gowns, in black, with a tiny monogram in poison-green, enhance the quality of her allure and exaggerate her long, leggy charm.

Having once arranged her hair, make-up, and clothes in the way they should go, she does not go about peering into looking-glasses or peeking into compacts. She realizes that back-powdering is out and can put on lipstick in a high wind without looking. She knows there is nothing that dates you so much as gazing in a mirror. Nevertheless, she eternally has that classic look of just having come out of a bath.

Her language is a mad medley of new slang and words unearthed from the last century and used to mean something else. Because of her talent for inventing new adjectives to replace "good" and "bad," she can be very funny. Her conversation consists mainly in telling you of her more recent hair-raising exploits, in phrases that seem to be running herself down, but, in reality, are designed to cast fresh glamour on her already glamorous self. She is the originator of that great national sport, the self-glorification of the American Girl. Taking the serious lightly and the light (Continued on page 74)

MARTINUS ANDERSEN

Mad

Extravagances

A gesture and a magnificent one—an ermine throw lined with velvet; Revillon. Pink satin chaise longue cover, Beauvais embroidery, huge monogram; Munyer. Spanking pony candy box; Sherry. Pink crêpe de Chine bed set with point de Milan lace, plain under-sheet; Collart. Aquarelle quilted satin case with nightgown; Maloof. Crystal backgammon set with crystal and black glass counters, designed by Syrie Maugham. Book of Matisse; Weyhe Gallery

"Ask Mamma," first edition of Surtees's sporting novel, illustrated by Leech; Brick Row Book Shop. Black suède bag, marcasite clasp; Bergdorf Goodman. Hand-woven handkerchiefs, so fine they make you gasp; Munyer

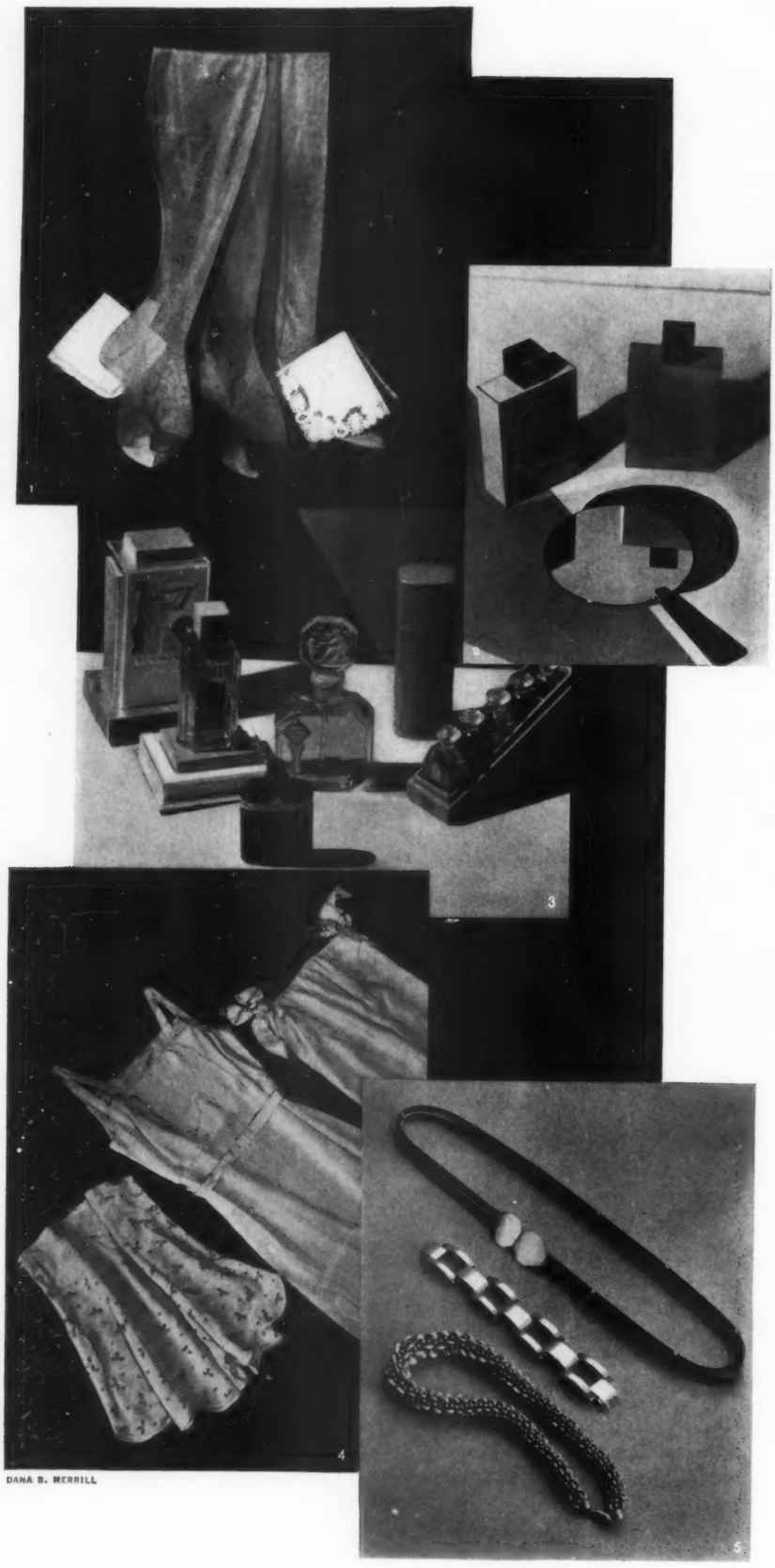
Onyx-and-diamond comb; diamond-set vanity-case; ruby-set white gold case out of which pops a watch; Mauboussin. Platinum knife; Henckel. Gold perfume atomizer; gold aspirin box; red enamel-and-gold pill-box; gold whistle to call your dog; Udall and Ballou. Cigarette-case set in paste and garnets; Bergdorf Goodman

MARTINUS ANDERSEN

Glorified Gadgets

The electrical marvel of the age—a waffle-iron that signals when the waffle is done and automatically prevents its burning; an electric percolator of glass, 1931 model, that gives the thrill of watching the coffee bubbling; Lewis and Conger. Infinitesimal chafing-dish for heating a tidbit by the fire; Heinrichs. A periscope (under the chafing-dish) to help you see the parade; Meyrowitz

Fantastic kitchen moulds, geometric cones, elephants, and lions are terribly smart to give filled with candies and cigarettes; Lewis and Conger. Fundamentalistically modern stainless steel ash-trays; Lewis and Conger. Pocket-knives bristling with gadgets; a silver pencil that writes in three colours; a cigar cutter with horn top; and a king of corkscrews with horn top; Henckel. Ebony- or ivory-handled knives and forks for some one's shooting-lodge; steel zeppelin cocktail shaker; Henckel. A tiny Zeiss camera; the new Zeiss movie camera; and an altimeter to tell how high your car climbs in the mountains; Meyrowitz



DANA B. MERRILL

Last Minute Presents

1. Eleventh-hour gifts that have never been known to fail are evening stockings; Saks-Fifth Avenue. And real lace-edged handkerchiefs; Best

2. Glass bottles encased in enamel for travelling and an indestructible mirror in moire case; Lord and Taylor

3. "We Moderns"—new perfume of Saks-Fifth Avenue. Caron's small size of "Nuit de Noel" (foreground) and "Acaciosa" (right background). (Centre) Molinelle's lovely fragrance, "English Roses." Rallet's series of five perfumes (right) in leather case

4. Eyelet-embroidered panties; Best. Two silk nightgowns with amusing shoulder-straps; Saks-Fifth Avenue

5. Gold metal spring belt; Saks-Fifth Avenue. Metal bracelet and a twisted necklace of gold beads; Best

6. Smart new vanity-cases include that with flower motif, Kathleen Mary Quinlan; another with detachable lipstick, Yardley; and two modern designs (foreground) from Helena Rubinstein. The chic little purse atomizer is in black and silver; Altman

7. Bed jacket of white chiffon and beige Alençon lace; Saks-Fifth Avenue. Gold mesh mules; Bergdorf Goodman

8. Frances Denney's travelling beauty case complete with preparations

9. Lavender dressing-table bottles; Lord and Taylor. Caron's exquisitely fine "Tabac Blond" face powder

10. New playing-cards, in black enamel case; Saks-Fifth Avenue

11. Elizabeth Arden's new motor bag with removable fitted compartment

12. A smart sports scarf with an airplane design on it and a dark blue leather log-book, from Brooks

13. "Duo D'Orsay" face powder, eau de Cologne, and flacon of perfume

6
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AVIATION LOG
12

MARTINUS ANDERSEN

Gifts That Melt In Your Mouth

The proud wooden chef holds aloft his creation of a poinsettia-trimmed cake, and another gay floral effect is the daisy mints in the smart plaid box; from Adolf Buchler. The guest book, which opens to reveal a layer of chocolates beneath its pages, the tiered box of candy with festive decorations, the liqueur candy bottles (non-alcoholic), the chocolate Teddy-bear, the chocolate horseshoe, and the shimmering bags of gold pieces that are really chocolate come from the German-American Import Company.

At the upper right, two benevolent gingerbread Santa Clauses stand guard over a fascinating house that holds Leb-kuchen, the famous German Christmas cakes. Hansel and Gretel, in gingerbread, who are in front of the house, are about to walk along the path made of marzipan fruits and vegetables. The decorative tin in the centre holds more Leb-kuchen, with three of the cakes in front of it. The beautiful Christmas heart is of gingerbread. The little flower plaque (right) is of marzipan, and the marzipan pig and Santa Claus (foreground) wish you, respectively, good luck and Merry Christmas; all from Charles

The Epicure

Celebrates Christmas

The cooking wines (upper left) are ideal for one's favourite hostess, as is the superb Christmas galantine of chicken (upper middle); Vendome. The Christmas cake, in all its glory, is a triumph of Dean's. The famous Whitman's Sampler has donned its Christmas costume. The bottle lying down holds a French cordial, and the tiles, while not to be eaten, are gay accompaniments to food gifts; from Victori.

The jar at the right of the tiles is a celestial purée of marrons and rum; the open basket holds stuffed figs and dates; the bottle in the foreground holds truffle sauce; next to the cooking wines is preserved ginger in a lovely jar that can continue as a vase; Charles. The Earl Grey tea (right foreground) fits into the box next to it (Box Mart), as will the twin jars of shredded pineapple; Wedgwood Cake Shop. The plum pudding (left) and the almond cake (right) are from Schrafft. The pots of pâté de foies gras are from Maison Glass, as is the pâté en croûte (behind the pudding). The two pastel pottery pots (left foreground) contain delicious honey; North Node Book-Shop

MARTINUS ANDERSEN

The Younger Generation

• This most exciting of all seasons—the Christmas holiday—requires something very special in the way of a frock. The dark green velveteen frock shown at the left has a white crêpe de Chine neck-line and tie and is very smart indeed for the young lady of thirteen; from De Pinna

• The girl of ten chooses a red crêpe de Chine frock in which to attend that long-awaited matinée. The one shown at the left, above, has a simulated bolero and a white collar and cuffs; from Two-Fifteen, Limited

• At fourteen, when the heart pines for true sophistication, one might wear the smart green crêpe de Chine frock shown second from the left in the group above. It is from De Pinna.

• At this time, life is so full of a number of things that a frock like the short-sleeved, wine-red velveteen frock with a white collar and cuffs (shown second from the right, above) is absolutely necessary for the girl of twelve; Tots Toggerie

• When one is only eight and attends an afternoon party, it is an event worthy of the charming and simple black velveteen frock with very short sleeves and a tucked round net collar worn by the little girl at the right, above; from Tots Toggerie

• Belted coats are the smartest coats, this season. The one shown at the left, below, of green wool, is trimmed with a softly becoming dyed squirrel collar and cuffs and is very good for the girl of fourteen; from Tots Toggerie

• Of course, a coat should be warm, but a girl is quite within her rights in demanding that it be smart, too. The coat at the right, below, of bluish-green tweed with a brown krimmer collar, fills both conditions; Two-Fifteen, Limited

• Jersey is a smart and practical fabric for school or the country. The little girl at the left, above, wears a navy-blue jersey cardigan jacket with a serge skirt in the same dark blue and a gay red-and-white checked cotton blouse—a warm suit that will withstand any amount of hard wear; Tots Toggerie

• Very warm and becoming is the mixed brown jersey bolero suit shown in the centre, above. The plain brown jersey sweater has stripes and a V neck, and the bolero jacket buttons onto the skirt, which is cut with a generous width to allow for the strenuous activities of youth; from Two-Fifteen, Limited

• The jumper frock is always smart. Two shades of blue jersey and wool crêpe are combined in this imported for the girl of ten, above right, which would be excellent for country or school wear; from L. Brogan

ACROSS THE CONTINENT

On a Limited Wardrobe

SINCE the days of Marco Polo, travel has been an obsession that possesses all of us, something that periodically stabs us with the sharpness of a knife. Sometimes, it leads us in one direction, sometimes in another. This year, as eager as 'Forty-Niners, the East pushes on to the Coast.

And so, Vogue, too, has put its mind on the subject. Since to travel well is to travel beautifully, a wardrobe has been planned especially for the transcontinental trip. Every trip that there is has its own special demands, and the trip to the coast is no exception. And in order to make the wardrobe within the reach of every one suffering from Californitis, the clothes have been chosen within a definite price limit.

The first important axiom for any travelling is to take only such clothes as are absolutely necessary. Otherwise, the trip becomes a howling wilderness of unwanted tea-gowns, picture hats, and enormous riding-boots. This is a nuisance second only to not having enough and having to borrow or buy as you go.

Before you get anything else, get a warm top-coat, plain enough to wear on the train and at the same time appropriate for wearing in town. This coat should be a sort of nucleus for all the rest of your clothes—its colour and character should determine the nature of the rest of your things. The top-coat illustrated is one of Vogue's own designs, No. 5411. It has a wide collar and a belt, and it would be very smart in dark green tweed, which sets the scale for the rest of the wardrobe. With green (or dark red or brown, as you will) as a central note, you can plan all your other clothes and accessories so that they are interchangeable, which makes them go twice as far, and hence is an excellent plan for a travel wardrobe.

Every traveller should thank Heaven that blouses and skirts are smart, since this makes the most practical of all costumes on the train. A tweed skirt to match the coat would be immensely useful. Vogue design No. 5427 is illustrated on the opposite page, and, with it, you could wear the two blouses shown on the same page. They take up little space in your luggage, are easily laundered, and enable you to (Continued on page 76)

• The small wardrobe trunk, fitted bag, square hat-box, and suitcase will hold the complete transcontinental wardrobe. All three bags have brown mackintosh covers with leather binding; luggage from Altman

• The dress combines green crêpe de Chine and black wool; Lord and Taylor; under $20

• This dark green tweed coat, with a wide collar and a narrow belt, is made from Vogue design No. 5411 and is a smart basis for the travel wardrobe

• Wide revers and interesting sleeve detail are chic features of the light green crêpe de Chine dress (right, centre), costing under $40; Best

• A separate skirt to match the tweed coat is made from Design No. 5427 (extreme right). It is shown with a tunic blouse of white crêpe de Chine made from Vogue design No. 5483

• The charming evening dress of aquamarine flat crêpe (lower right) has a little jacket that doubles its usefulness; about $75; from Altman

• Two bands in contrasting shades trim the simple Stetson hat of green felt shown at the upper left in the group of accessories. The price is less than $10; Wanamaker

• The green velvet beret hat, in the group of hats, takes little space in a bag; about $10; Altman

• Very chic is the black-and-green fabric hat, feather trimmed, costing under $5; from Best

• The white jersey blouse made from Vogue design No. 5479 is worn with the tweed skirt

• Perfect for travel is a brown one-strap shoe of suède and calf, costing less than $12; Altman

• The black suède pump for more formal wear costs about $12; Best

SHOP-SNAPS

DOBBS

SAKS-FIFTH AVENUE

MACDOUGALLS

KASKEL, KASKEL AND DUNLAP

• The young lady at the gate to the train wears Rose Descat's brown hat and a red tweed suit; from Dobbs; luggage from Saks-Fifth Avenue

• Furless, but distinctive, is this dark green tweed coat edged and belted with leather; Saks-Fifth Avenue

• A belt only across the back gives a new look to the red-and-grey tweed suit shown at lower left; MacDougalls

• Chanel's black tweed suit with a seven-eighths coat has white piqué cuffs and collar; Kaskel, Kaskel and Dunlap

• The New Yorker en route wears a long tan-and-brown tweed coat with a brown wolverine collar, a brown belt, and brown hat; from Knox

FOTOGRAMS

KNOX

• All of the distinctive, practical, and very smart travelling tweeds shown in the snapshots on this page—though they seem to be taking the next train out of the Grand Central Station—may be purchased in a New York Shop

TIPS ON THE SHOP MARKET

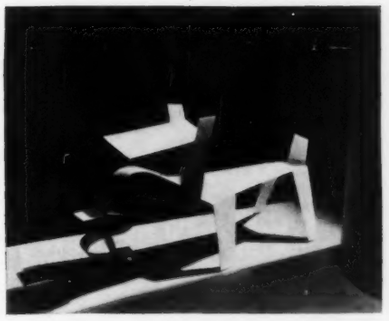
***By Shop-Hound**

NOW is the fatal zero-hour for Christmas giving, like the dead-line when all good newspapers are put to bed. If there are still some unchecked names on your Christmas list, you must buy now or else forever hold your peace. Only a few days remain before it is too late. So Shop-Hound has been running about like a mad thing, sniffing out life-savers for you.

First of all must come the immortal last-minute present, flowers. But since it is a last-minute present, its lastness must be redeemed by a little thought in its purchase. Remember, all ye young men, that American Beauties are no longer the thrill that they once were, and a bunch of pink roses and mauve sweet peas is not apt to arouse even a flutter in a feminine breast. Now, orchids are something else again. Orchids are definitely intoxicating to all varieties of females. So give the girl orchids, and, while you are about it, be a connoisseur and get the products of the Thomas Young Nurseries, which are very extra special. This nursery is believed to grow more orchids than any other. It is constantly experimenting, out there in Bound Brook, and crossing orchids one with the other. Imagine an orchid crossed in love. Anyway, the orchids are wonderful—deep reds, strange purples, lovely pinks, and a few with rich yellow centres.

MARTINUS ANDERSEN

TOYS FROM THE MEXICAN SHOP IN THE ART CENTRE



* SHOP-HOUND

• Vogue's Shop-Hound practically spends her life snooping about the shops. If you need information or advice about your own shopping, address Vogue's Shop-Hound, 420 Lexington Avenue, in New York City

Not all orchids have to be pinned on mink coats, either. The bright yellow spray orchids are divine in slender crystal vases, and so are the little bell-like Cymbidium. Send these to the ladies who have been nicest about seating you next to pretty girls at dinners. You can get them at Trepel's or any big florists.

Next last-minute suggestion: very grand special tea from Louis Sherry. This is Ming Cha tea, put up in fascinating crocks of shiny surfaced china, green, blue, or red. You can get it also put up in a gold Japanese paper box with packages of Chinese preserved ginger, tea-wafers, and preserved kumquats, which I consider a superior present, all in all. This is really *kolossal* tea, the kind that even tea-tasters and poetasters and such would appreciate. To give to a lady who prides herself on having the swellest thing going.

Next: Peck and Peck have some stockings with openwork clocks that are among the sheerest stockings manufactured in this country. For ardent Americo-maniacs and patriots to give to ladies with pretty legs.

To dispense with paragraphing such things separately, because I have so many, Kurzman has some gloves from Harry, of Paris, that the shop is very proud of, and rightly. The finest leather and the most expert cutting imaginable have gone into these. Take a look at some yellowish antelope ones. It seems as if gloves were just made to be last-minute presents. For Christmas, you can get the Matchabelli perfumes in baby size at Bergdorf (Continued on page 72)

New Versions of the Frock and Suit of Soft Woollen

• Frock No. 5493—Wool orioncrêpe from Julius Forstmann fashions the frock at the left. The bolero front with a tab extension half hides the contrasting underblouse of silk crêpe. The sleeve has an upper section of three-quarters length, partly joined to a shaped cuff, and the skirt has an inserted side flare. Designed for sizes 14 to 20

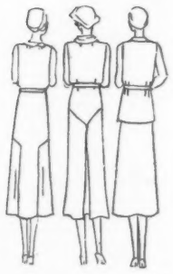
• Frock No. 5491—Excellent for town wear is this one-piece frock of jersey from Wyner. The collarless blouse with a two-tone silk crêpe scarf has a buttoned lapped closing and set-in sleeves. The slightly flared skirt with an inverted pleat at centre front and back joins the blouse section in a shaped line. Designed for sizes 32 to 44

• Jacket No. 5490 Skirt No. 5311—The well-tailored suit below has a jacket of tweed and a circular skirt of wool crêpe, both from Bochmann. Four patch pockets are applied to the belted, double-breasted jacket, which has a notched collar with wide lapels, closing higher at the neck. The sleeves are set in, and tucks under the belt assure a smart fit. Jacket designed for sizes 32 to 42; skirt, 26 to 38

5491

5493

5490
5311



Crêpe Frocks

For Southern Sunshine

• Ensemble No. 5494—A white frock with a contrasting jacket, which would be ideal for a Palm Beach wardrobe, may be of flat crêpe, from the Foremost Fabrics, as shown at the left, or of canton crêpe from Cheney as in the centre. The sleeveless frock with a collarless neck and lapels has a scalloped front closing and an inverted pleat in front and back. It has small tucks at the normal waist-line under the belt and drop-shoulder armholes. The collarless jacket has set-in sleeves. Designed for sizes 32 to 46

• Frock No. 5495—This very youthful frock of wool orioncrêpe from Julius Forstmann has a trim overblouse with a yoke and shirt-bosom vest in one. The line of the becoming small turn-down collar is continued into a buttoned centre-front opening, and the waist-line is fitted by pin tucks under the half-belt, which twists in the back. It has set-in sleeves with an applied band. The separate skirt owes its slimness to an inserted front and back panel finished with double pleats and a backward-turning pleat at each side seam. It is designed for sizes 32 to 44

DESIGNS FOR PRACTICAL DRESSMAKING

5496 5496 5488 5492

Interesting Neck-Lines on Frocks with Soft Formality

Designs for Practical Dressmaking

• Frock No. 5496—Georgette crêpe from Louis Roessel makes this one-piece frock with a straight adjustable scarf tucked over the right shoulder. The circular skirt is joined in a curved line. Leg-o'-mutton sleeves may be added. Designed for sizes 32 to 42

• Frock No. 5488—This frock for Southern wear is made of triple georgette crêpe from Mallinson. Its skirt, gathered to the blouse under a tied belt, is composed of three slightly circular flounces, and it has a frilled collar and puff sleeves. Designed for sizes 14 to 20

• Frock No. 5492—A cowl collar and sleeves lengthened by contrasting sections distinguish this frock of flat crêpe from Haas, with skirt fulness concentrated at the sides. Designed for sizes 34 to 46

☆

An Impression

of Winter summer-days

AT BERGDORF GOODMAN . . . ON THE PLAZA

Hal Phyfe

Simply quantities of these little sleeveless silk frocks go into every south-bound trunk . . . Bergdorf Goodman have a wide range, handmade in France, each with a touch of saucy Gallic charm. This one is oyster white, with brown embroidered dots, cap sleeves, matched linen shoes, and wool lace hat. It is just one of the collection now on view for patrons arranging their wardrobes for California, the South, or the sea islands.

BERGDORF GOODMAN

NEW YORK

5498 5497 5489

LONG, GRACEFUL LINES FOR WINTER EVENINGS

DESIGNS FOR PRACTICAL DRESSMAKING

• Evening Wrap No. 5498—A collarless evening wrap of transparent velvet from the Shelton Looms may be worn over the frock at the right. It has raglan sleeves, left open at the inside seam, and shaped inserted flares at each side. Designed for sizes 32 to 42

Evening Frock No. 5497—The fulness of this frock of satin from Corticelli is concentrated in the skirt below the shaped seaming. A slight fulness marks the normal waist-line, and a wing-like drapery falls from the décolletage in back. Designed for sizes 32 to 44

• Evening Frock No. 5489—The new short sleeve for evening wear is shown in a frock of lace from American Fabrics, with a wide ribbon sash, and cascade draperies at the sides. Designed for sizes 32 to 42

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns are given on page 82

GIFTS THAT MAKE A SUBTLE ART OF GIVING

Coty

The gracious gesture of giving expresses itself most charmingly in the lovely Perfumes of Coty with especial significance for the occasion. These world-famous fragrances have been grouped in Gift Ensembles, each an exquisite entity of smart, artistic beauty.

Obelisque — the exquisite new cut-crystal flacon designed for the coming year but making an earlier debut for the holidays. $5.00

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L'ORIGAN
LA JACÉE
"PARIS"
EMERAUDE

PURSE ENSEMBLE—All in the polished platinum-tone metal, so smartly modern. Lipstick, Compact, and Quarter Ounce Perfume in metal case. $5.00

SPECIAL L'AIMANT GIFT SET—Perfume, Eau de Toilette and Double Compact (Gold-tone) $10.—a luxurious gift. Other special L'Aimant sets $7.50, $8.50.

"SUGGESTIONS"—*a useful booklet of gift ideas. Dept.* V-12-22. *Coty, 714 Fifth Ave., N.Y.*

Le Dandy d'Orsay

The contribution of Paris to the exotic requisites of the connoisseur.

Duo d'Orsay

The romance of yesterday blended with the sophistication of tomorrow.

DANA B. MERRILL

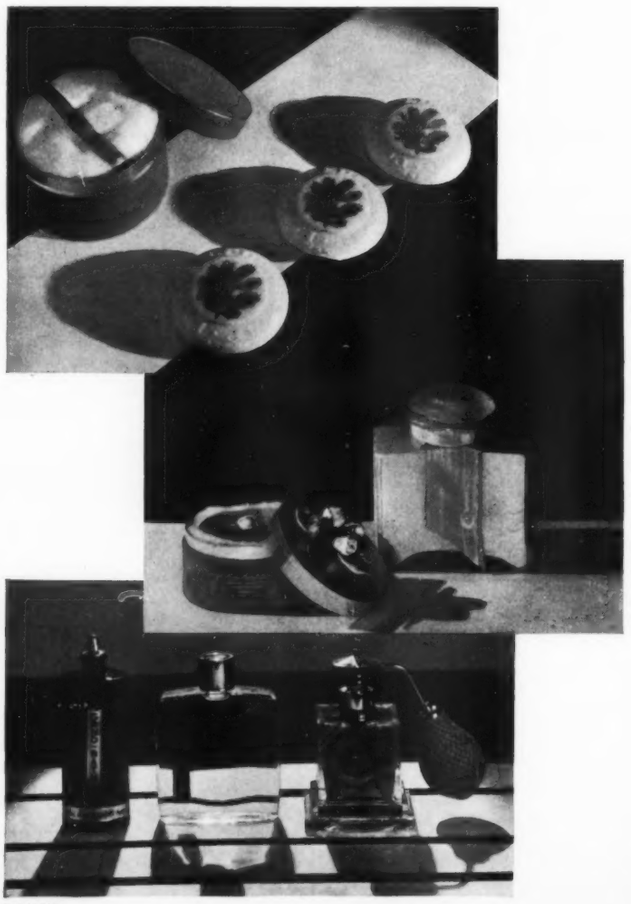
FOR HER DRESSING-TABLE

Perfect feminine gifts are Kathleen Mary Quinlan's "Mist of Dawn" powder and Dorothy Gray's bath salts. The "Bubble" soap and single cake are from The Bath Shop

In the top photograph, below, appears Rallet's charmingly perfumed dusting powder in its round green box. The cakes of pine soap, from The Bath Shop, have a Christmasy look

Renée Thornton's box of fragrant bath powder is adorned with a nosegay (middle photograph below); Bonwit Teller. The smart square bottle holds Du Barry bath salts

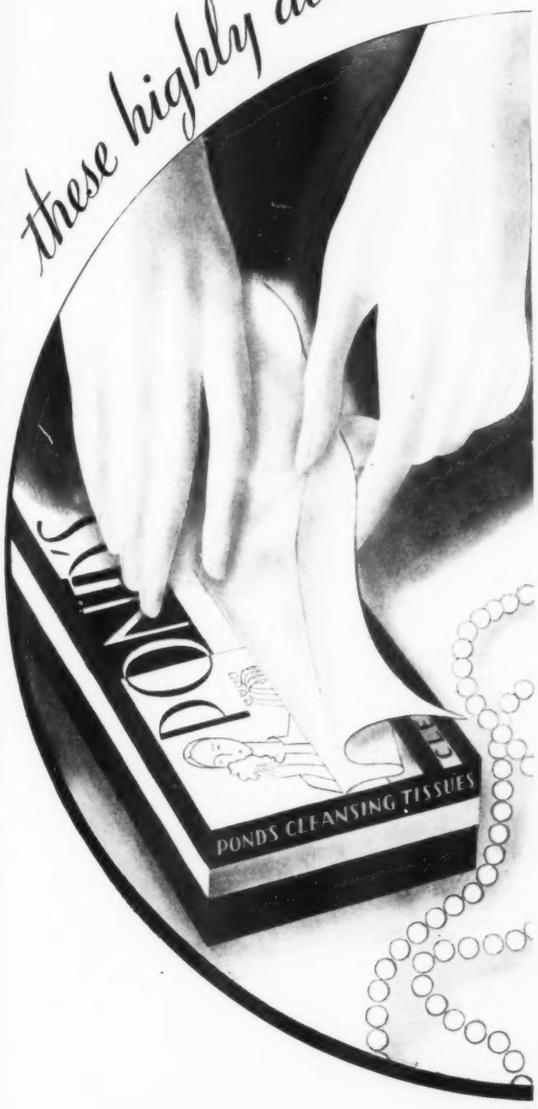
(Bottom photograph, left to right) Madame de Boor's luxurious essence, "Sano-Bath," and perfumes, "Je Suis Aimée" and "Pinacle" in a Baccarat atomizer; Saks-Fifth Avenue



DEMAREST

THEY FOLLOW THEIR CREAM CLEANSING WITH

these highly absorbent tissues



Lady Violet Astor

Mrs Cornelius Vanderbilt JR.

Mrs. Anthony J. Drexel JR.

Lady Buchanan-Jardine

Mrs. Biddle Stewart

Mrs. Alister McCormick

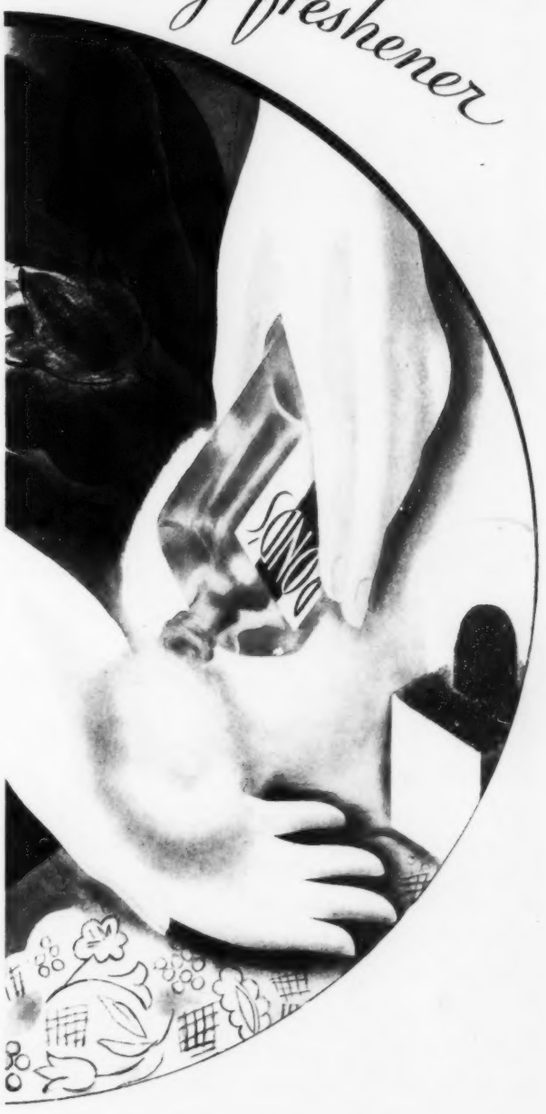
Mrs. Howard Spreckels

Mrs. John Davis Lodge

Mrs. Adrian Iselin II

The Countess Howe

this bracing freshener



LOVELY transparent skin. Fragile. Breath-taking. The satin texture of rose petals. How do the world's famous beauties guard this divine treasure of theirs?

To their daily ritual of cleansing and finishing creams they have added two completing aids.

First, highly absorbent Cleansing Tissues specially designed to carry away every trace of dirt along with the cleansing cream. Clogged pores distend and coarsen, invite unsightly blackheads—even pimples.

Second, the bracing Skin Freshener which, briskly patted into the cleansed skin, quickly brings the color to the cheeks and tones the entire skin of face and neck. This mild tonic tightens the pores, refines the texture and brings fresh life and new beauty to the skin.

Pond's makes them both!

Makes them with the same fastidious standards that have made their creams acceptable to the social world of two continents.

Careful scientific tests have proved Pond's Tissues are actually *50% more absorbent* than ordinary cleansing tissues. And for fineness of texture, they are tested again and again. Every box has the same luxurious old-linen feel. They come in Parisian peach and white, too.

Pond's Freshener is carefully formulated *not* to overstimulate the skin—*not* to dry it. Yet how marvelously refreshing. What a cool alabaster look it gives. What fine-textured smoothness.

Follow the experience of the world's famous beauties. Follow your cream cleansing with these two exquisitely prepared beauty aids. See the fresh transparency and clear color they bring you! Your skin acquires a flower-petal enchantment—a youthful freshness.

CHECK OFFER YOU WISH ☐ Send FREE sample of Pond's Cleansing Tissues. ☐ For 10¢ enclosed send samples of Pond's Cleansing Tissues, Skin Freshener, Cold Cream and Vanishing Cream.

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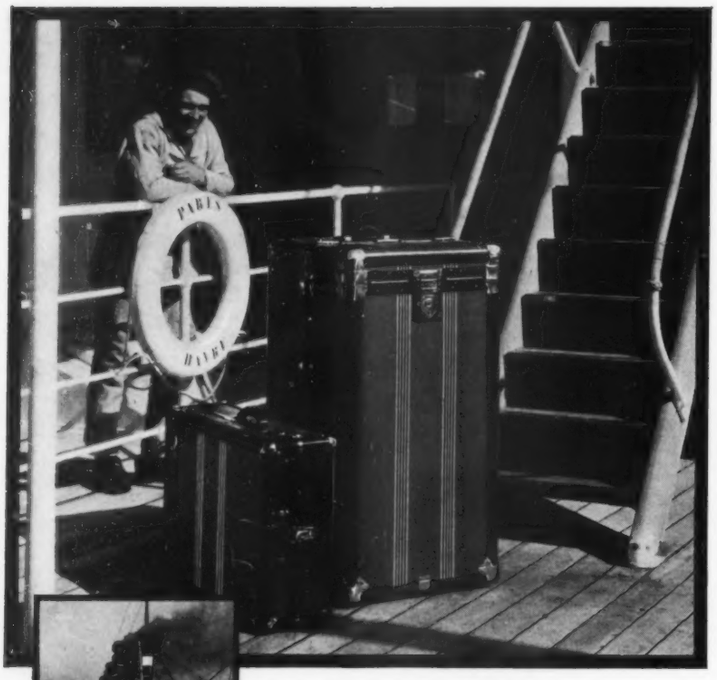
POND'S CLEANSING TISSUES • POND'S SKIN FRESHENER



On the "PARIS"

Hartmann Trunks are Inevitably Associated with the Smartest Travelers

IF YOU are among those "Gay Fortunates" who do their smart crossings on the "Paris", you'll find your Hartmann Trunks have plenty of company.

Stateroom on S.S. Paris

A recent investigation proved that more first class passengers on the "Paris" traveled with Hartmann Trunks than with any other fine trunk made in this country. Smartness alone doesn't explain this popularity. It is the convenience, comfort and rugged service they afford that achieve for them such wide favor among experienced travelers.

On the boat your Hartmann travels in your stateroom — not in the hold. The old-fashioned 14-inch regulation applies only to those rooms shared by passengers not of the same party.

Hartmann will gladly furnish you complete information on steamship luggage regulations and other pertinent information on luggage. Write to the Hartmann Trunk Co., Racine, Wis.

HARTMANN TRUNKS

50 Models and Sizes—Colors Galore—Sold by Most Good Shops and Department Stores

TIPS ON THE SHOP MARKE

(Continued from page 63)

Goodman's. As you know, these perfumes are put up in bottles like imperial crowns, hitherto always in black and gold. These baby ones are in colours, such as "Damas," a sandalwood odour, in a red bottle in a gold box. They are darling little bottles, very becoming to a dressing-table, and hold grand scents. "Jungle Flower" is another good one. As a matter of fact, the Matchabelli perfumes are to be purchased all over the country in the larger cities.

For men, those impossible people to find presents for, there are two new suggestions. Lenthéric has come out with a new set including after-shaving lotion, after-shaving powder, and scalp lotion, put up in a pigskin paper box, not a bit fussy-looking, which is a knock-out. I don't need to endorse further the famous Lenthéric products. Second, Coty has a box containing shaving-cream, talcum, and after-shaving lotion that is again something you wouldn't feel bashful about giving a man. The box is in blue with a grey lining, very severe and unfrivolous looking, which is what you want, after all.

BEAUTY AND THE BATH

You can go to Dorothy Gray's and get an enormous number of last-minute presents off your mind at once. In boxes like jeweller's cases with satin and velvet linings, you can buy various combinations of her products in the way of make-up. But, best of all, there is a marvellous Bath Set, of bath oil, talcum powder, the new cream soap, and eau de Cologne, put up with characteristic wham and very conducive to bath-taking. And there is a smaller set with simply bath salts and deodorant dusting powder. Both these sets are in boxes made of pink velours paper with silver piping, smart and luxurious as anything.

The Bath Shop on Park Avenue has recently imported some bath salts for the use of the already effervescent Miss Gertrude Lawrence. They are called "Bain Carré" and are in a brown paper box, very businesslike. Soap makes a grand Christmas present to those who don't take things personally and those who like to be amused while bathing. Franklin Simon has some soap in the shape of fishes, coloured with more-than-Oriental, deep-sea brilliance. Cigarettes are another good thought. A really considerate present is to leave an order for a hundred of your lady friend's (or gentleman friend's) favourite brand at M. M.'s Importing Company to be delivered every Monday for as long as you think your enthusiasm or money will hold out.

Pillows are another last-minute brain-wave, and there are lots of lovely ones, not too expensive, at Jay-Thorpe's. This shop makes rather a point of these. For the small boy who had slipped your mind, I advise a large American flag, to be found at Abercrombie and Fitch's, especially if he lives in the country and can have fun waving it out of windows or hoisting it up a flagstaff. More and more grown-up people are becoming fascinated by playing with electric trains, flinging themselves on the floor in their best Patous and tail-coats and shouting with fury at the mismanagement of a switch. These complicated and absorbing affairs, with more or less switches, signals, and sidings, can be found at the Mayfair, on Fifty-Seventh Street.

An electric popper from Lewis and Conger may be rather modernizing an old pastime, but is still fun. The young and athletic would appreciate one of the new flat presses for tennis rackets from Spalding. The Morris mints in lifelike flower forms are almost too pretty to eat, but delicious when you do; from Charles. You can get authentic Virginia hams from the Maison Glass and send them to friends in time for Christmas dinner. Even a dyed-in-the-wool Southerner couldn't sniff at these or say they were just damn Yankee hams.

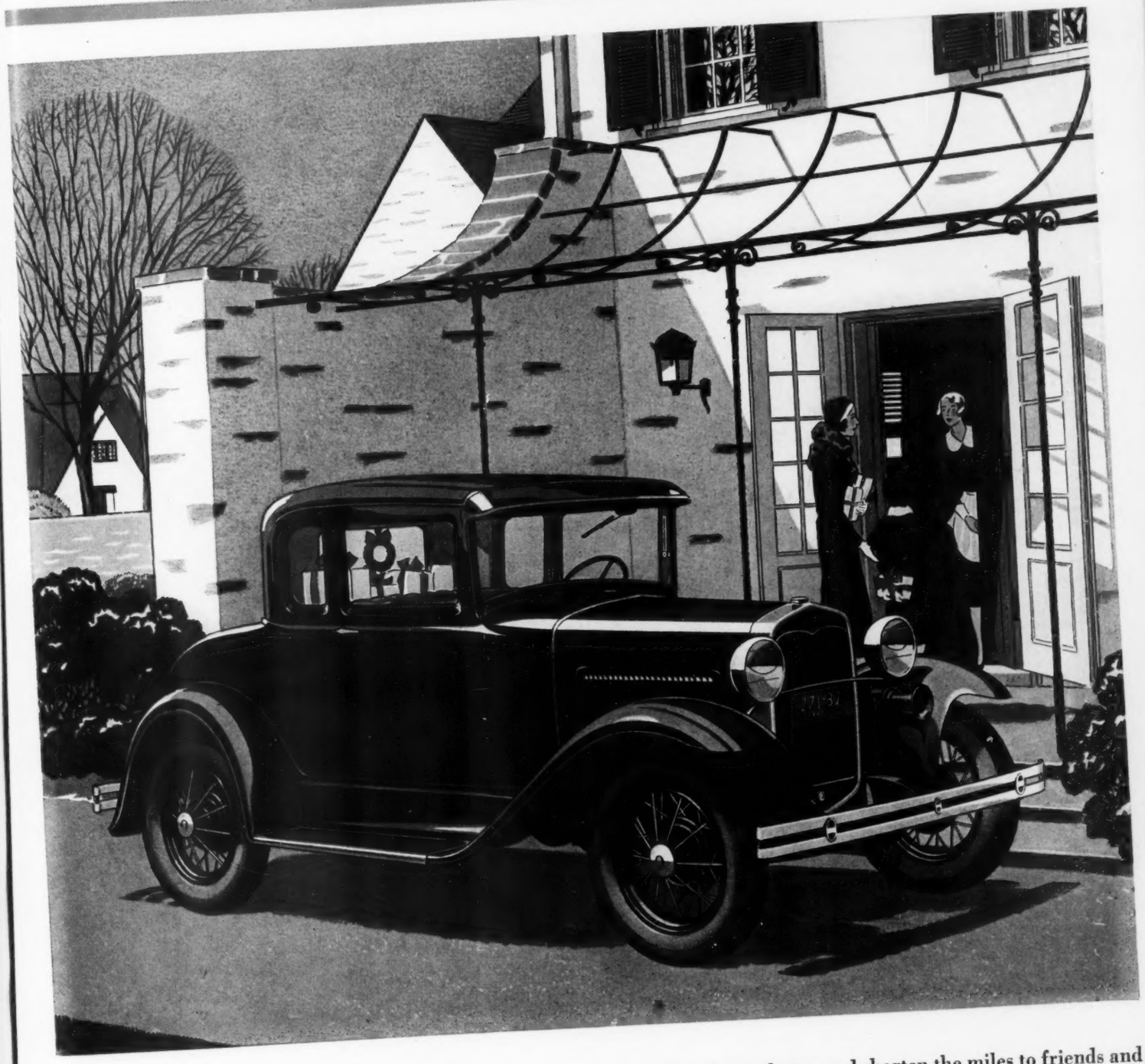
CAVIAR AND CARAMELS

For the million things that must be found to fill the stockings, Shop-Hound suggests the Ross Souvenir Company on West Thirty-Third Street. Here, you can buy dreadful, wonderful tricks and jokes, like that terrible match-box you wind up and which goes off in the hand of any one picking it up, thus giving the holder heart-failure coupled with apoplexy. The best caviar in the world is to be found, fresh, at Jean's in Park Avenue, and you can't beat caviar for a last-minute present. For all those delectable imported crackers that tea-time hostesses would be so glad to get, try Charles—Huntley and Palmer's, Peek-Frean, and Carr's are the classic brands. Huntley and Palmer's Digestive Biscuits achieve the heights of perfection in deliciousness, despite the unappealing name.

The caramels made by Adolph Büchler and put up in black-and-white gingham plaid boxes are something to be put up on an altar and prayed to. I needn't tell you the obvious merits of candy as a last-minute present. Cheddar cheese soaked in port wine may be obtained from the Vendôme, and this, also, is a real honest-to-goodness delicacy. The nuts at Anne's Candy Shop cost quite a lot, but the pecans are about the size of a small egg. If you are a coy damsel and don't want to scare away your best young man with overmuch Christmas donating, buy him a gingerbread man at Dean's and pray that the former man will not disappear as rapidly as the latter certainly will. The Ideal Importing Company, at 1505 Third Avenue, has quaint German candies and gingerbreads.

Jammes, a French importer in Sixty-Second Street, carries the most ravishing sachet of iris or heliotrope—fresh, lovely scents, and a perfect present for any normal woman. Vernay sells a wonderful brand of potpourri, the sort of thing graceful and good hostesses keep in antique jars about the house. A large tin box costs under thirteen dollars. One of the most fascinating shops in New York is the Atlas Importing Company on Second Avenue, near Fifty-Seventh Street. It carries only herbs, with poetic names—thyme, rosemary, *tilleul*, rue. I should think that little packages (Continued on page 76)

A Treasured *Gift* at Christmas Time



DREAMS will come true in many homes this Christmas. For there, among the holiday gifts, will be a gleaming new Ford. From Dad to Mother. Or from Mother and Dad to Son or Daughter.

Not a gift for the day only, but one that will be treasured through the year. A practical, useful gift that will bring countless happy hours and shorten the miles to friends and distant places.

Illustrated above is the new Ford Coupe. There are many other body types to select from, in a variety of colors. A choice of Mohair or Bedford Cord is offered in the Town Sedan, De Luxe Sedan, and De Luxe Coupe.

Ford

227
pages
' ' '
237
color
schemes
described
' ' '
312
illustrations
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☐ For $5.20 enclosed, send me one copy of House & Garden's Book of Color Schemes

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THE EUGÈNE SACHET

She decided on curls!

She loved the wave in her hair a Eugène waver put there last summer. She determined to keep it there forever!.....Your competent hairdresser can maintain curls in your hair all through the year, *Fall, Winter, Spring and Summer*—by the Eugène Method. ....As the growth of new straight hair displaces your wave, you merely have the new hair Eugène-waved, close to the scalp, in flowing undulations, to match the remainder of your previous wave! . . . . . .

Eugène Sachets give the hairdresser control of the steaming process in permanent waving—making it possible to wave the new growth only. ....From their patented perforated steam-tabs come tiny jets of steam, of the proper intensity, and confined to the proper area to avoid unnecessary double waving....Thus you may have a Eugène Wave two or three times a year, if given with genuine Eugène Rewave Sachets, for your hair is protected and kept in perfect condition....Be sure that your hairdresser uses the genuine—you will know them by the Eugène Trade Mark boldly stamped on each sachet....We will gladly send you one for your inspection together with a copy of our interesting new "Eugène Beauty Book."

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PERMANENT WAVES

IS THE SECRET

HOLIDAY MODES IN MINIATURE

ROMPER NO. 2789—A one-piece romper of cotton broadcloth with long or short raglan sleeves is good for playtime. Designed for sizes 1 and 2 years

FROCK NO. 2919—A sleeveless crêpe de Chine frock will attend youthful holiday parties. It has a cape and shirring. Designed for sizes 2 to 8

FROCK NO. 2998—The front of this one-piece wool crêpe frock is slashed and gathered below a shaped front opening. Designed for sizes 2 to 8 years

COAT NO. 3078 BERET NO. 3085—A double-breasted tweed coat with a beret to match may have an attached cape. Designed for sizes 2 to 12; beret, 19 to 22 head sizes

ENSEMBLE NO. 3089 The bolero jacket and pleated skirt of this three-piece ensemble are of jersey, the blouse of handkerchief linen. Designed for sizes 8 to 14

DESIGNS FOR PRACTICAL DRESSMAKING

DRY-POINT OF A LADY

(Continued from page 51)

seriously is her one consistency. Her letters are written in telegraphic form, her telegrams are in letter form, and both are designed more for ostentation than use. Only one thing in the world can reduce her to embarrassment, and that is the necessity for writing a letter of condolence, the associated necessity for expressing herself in ordinary English and the complete inappropriateness of bon mots. The means of communication best suited to her nature and habits is the long-distance telephone. On a line between New York and London, her faintly husky voice fires caustic comments and shattering adjectives at you with all the glitter and effect of fireworks in a black night.

The decline of manners finds its monument in her. Always with charm, always disarmingly, she goes to a large and efflorescent luncheon and interrupts the polite, if ignorant discussions of dowagers to demand that lunch be hurried—she has a date. Once, she went to a very white-tie sort of dinner and, surrounded by crystal glasses full of champagne, demanded a glass of milk. She does not hesitate to discuss servants if she feels like it. She never boasts excepting of her poverty, one of her most successful and amusing myths.

She gives the best parties in town, having discovered that a prize-fighter for a guest is a synonym for success and that, if you can get a gangster to come, your party is made. These parties are a cocktail composed of part Broadway, part Park Avenue, and part strange, original little people whom she somehow collects about town and calls the "warts." This mixture has a sustained lift and never any let-down. It is all one with her modern philosophy having to do with the charm of toughness.

This is the dry-point that hangs in the world's hall of beauties, less finished than a portrait, more enigmatic than a sketch. Crowds gather round it—connoisseurs of art, visitors from Painted Post, and ladies who hope by craning necks to learn how it is she does her hair. It's the most-talked-of picture in the show; but no one seems quite able to make it out.

A NEW IDOL OF THE DANCE

(Continued from page 45)

art of music and began her serious efforts with the dance by visualizing movement first and selecting the melodic or sound accompaniment afterward. This usually means an entirely original music score, though not always.

There is a quality in Wigman's work, therefore, that is different from Isadora Duncan's, although, wherever dancing has repudiated the formalities of ballet to-day, Isadora's influence is there. She danced in Germany before Mary Wigman did; she must have planted the seed that started the ferment. Miss Wigman has said: "Music should neither be violated by the dance—nor should music dictate the movements of the dancer." Neither Isadora nor Dalcroze could have arrived without the connivance of the great musical geniuses. Wigman creates her rhythm and fits the beat and melody to that rhythm. She uses gongs, bells, percussion instruments. Her compositions are fresh in her own imagination—without an originating hint from another independent art. Sometimes, as she dances, there is no accompaniment, and she marks on the silence the tempo of her own moving lines. Sometimes, the cymbal, the tambourine, the flute, or the Javanese *gamelang* marks the beat. Sometimes, the piano plays a melody.

She is not what one would call "brilliant"—as is Argentina, for instance, or any one trained to high technical perfection in the familiar attitudes of a gay people. But she is sincere. Yet, to say sincere is, perhaps, to say also dull—and there is a fire of mood and energy in her that defies dulness and defies definition. To be the finest of one's genre is to be beyond classification. Her astounding vitality is conveyed instantaneously to the audience. She is magnificently alive.

Mary Wigman was born in Hanover of immediate German descent, but, to account for the flare in her moods, there is Celtic ancestry. She is strongly and finely built; her face is not beautiful; her skin is dark, but the eyes are a clear, brilliant blue under thick, black, curly hair. Though her movements are firm, they are never ugly, and the moods of her compositions range from the lyrical to the sombre. She can be tender and gay, as well as darkly tragic.

Not until she was twenty-seven years old did she begin to dance—begin even to study. Within six years—in 1919, she was dancing before a bewildered, defiant, enthusiastic audience in Berlin, and her career was launched. Since her interest was at that time in group dancing, she founded a school and, in 1921, performed again with her dancers, who included many of the best known to-day—among them Georgi. In 1927, she abandoned group dancing and has since been dancing in concert alone. She continues her school in Dresden.

Though, among dancers, there are many who disagree with Mary Wigman to-day, there are none who do not revere her and consider her the source from which they all stem and the present genius of their world. And, though she is identified with both a country whose characteristics she embodies and an art form whose laws she has helped to determine, nevertheless she transcends both and in her vitality, personality, and artistry is uniquely herself. Her movements she has learned from every age and place in the world where the dance has flourished. Her imagination has invented a design that is original. She is representative, but she is something more—a rare and exciting individual artist.

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TIPS ON THE SHOP MARKET

(Continued from page 72)

of these might please an old lady.

For a girl or boy, a box of golf-balls from Abercrombie and Fitch would be a good last-minute pinch-hit. No Christmas present could be more flattering nor more welcome than a long-distance call to some one in Europe or across the continent. A tiny tree, fully trimmed, would be a good present for some one living alone. Mules are always appreciated round about this time of year. I suggest Saks-Fifth Avenue and Nancy Haggerty's. The classic and immortal Ed Pinaud has put his famous old products, "Eau de Quinine," "Lilac Vegetale," "Eau de Cologne," and others, in smart new bottles of wedge-shaped crystal with chromium caps. The greatest chic imaginable—I am hysterical about their charm. Macy's, for an incredibly small sum, offers a suède-like covered box containing two packs of cards with the most amusing backs I've seen—Victorian scenes of New York parodied in a modern manner.

If you wish to rate truly heartfelt thanks from the person who wears eyeglasses, consider the absolutely new "pencil lorgnettes" that Lugene, the optician, has achieved. These are only four and one-half inches in length, look like flat pencils, and have baby-size lenses that are entirely adequate for momentary occasions, such as reading a menu. In silver. In white gold. But smartest of all, in enamel, in any number of shades. The perfect gift for the fabled person who already has everything else. At Lugene's, too, are to be found glasses with really beautiful diamond mountings.

Mr. Erwin, of Jones and Erwin, happened, for one motive or another, to be in a hospital clinic and was fascinated by the clinical rolling tables that were pushed about filled with all sorts of glass receptacles only used in hospitals—beakers, bowls, strange businesslike things. In Mr. Erwin's head, two and two were rapidly being combined to make four. The result, extra-numerically, was that Jones and Erwin now have, from mysterious sources, a line of vases and bowls whose like has never been seen in interior decorating shops. They are charming. There are large, absolutely plain, clear glass bowls. Globe-like vases with narrow necks that tip to one side, lending themselves admirably to flower arrangement. A variety of sizes of beakers, delightful to hostesses with a hawk-like eye for good vases—all of these are divinely plain, intensely smart, and not expensive.

Honey from the bees of Mount Hymettus can really and truly be bought. At Charles. For favours and stocking presents, Shackman's can not be beat. Oh, well, as a last-minute gesture, why not give your friend an island, off in Maine, in the Caribbean Sea, or in the Thousand Islands? I hear they can be bought. But don't expect a nice humble little Shop-Hound to know where.

ACROSS THE CONTINENT

(Continued from page 60)

look and feel fresh throughout the entire journey.

Black and green are an outstanding combination, this year. A dress of black cloth and green crêpe de Chine, from Lord and Taylor, worn with a little black-and-green hat from Best (the latter costing under $5), would make a good ensemble with the green coat and be tremendously useful all through the trip.

You will need another frock, also, for occasions a little more formal. A lovely light green one from Best is intensely chic, and with it you might wear the dark green velvet hat from Altman, which costs in the neighbourhood of $10 and which is illustrated on page 61.

THROUGHOUT THE EVENING

Next must come an evening dress that will pack. Tulles crush, lamés tarnish, and chiffons become a mass of tiny wrinkles. But a flat crêpe frock, like the one from Altman's, in smart aquamarine (illustrated on page 61) meets all requirements gracefully. It has a jacket, which makes it informal when that's what you want. Take it off, and you are suitably dressed for a really white-tie occasion. The jacket also acts as an evening wrap for warm nights. This, with the addition of an evening wrap of medium weight and one or two more evening frocks, should serve your evening needs.

For days when you go exploring the country of California, you will need light coloured sports dresses—several of them. The classic brown-and-white sports shoes are still good to wear with these, or you might wear shoes of white buckskin. A white coat and a white beret will complete this ensemble.

Very useful on the train is a dark silk dressing-gown or a tailored silk pyjama suit. If you have a compartment for the trip, you will probably wear pyjamas whenever you are in it, for nothing is more comfortable.

CHIC ON THE OUTSIDE

Your choice of clothes made, there remains the burning question of what to put them in. Suppose that the wardrobe has eaten a large hole out of your allowance for the trip, and you find little enough remaining in the bank. How shall you reach the heaven of chic with only the ladder of economy to climb on? How shall you have smart luggage and yet not spend too much?

The clothes described here can all be packed in a wardrobe trunk small enough to be carried in a taxi, a square hat-box, a large suitcase, and a small fitted case. All are from Altman and very moderate in price—the trunk costing under $50, the fitted bag and hat-box under $30, and the suitcase under $45. The latter are fitted with smart brown canvas covers. And, remark this, there is no better dodge than a cover for camouflaging old and shabby luggage—covers not only protect (or conceal) the bags, but lend chic uniformity to the ensemble.

Then on to California! Go West, young woman, go West.

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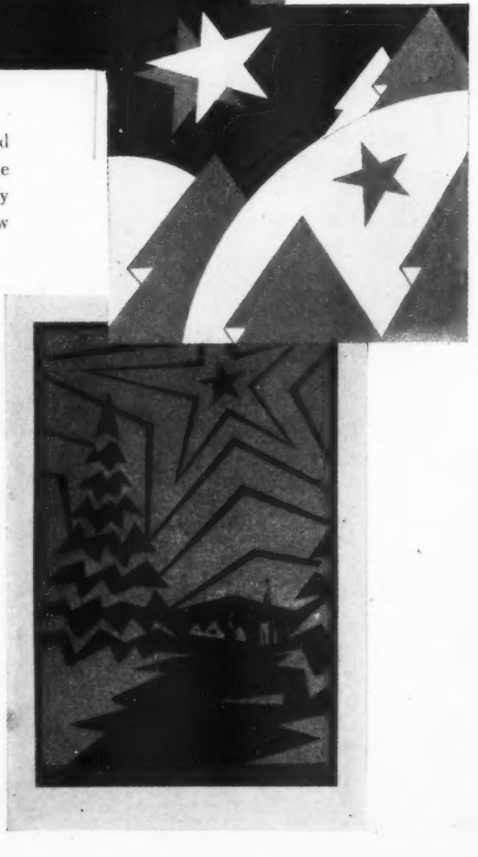
The city inspires a card (at right) in black and white, with gold and red

More informal is the card below, with a cheerful Yuletide cheerio

A card of striking simplicity is that below, in deep blue, white, and silver

Vivid colour and an interesting line mark the extremely modern card below



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SEEN ON THE STAG

(Continued from page 44)

the drama in another way: would make it an entity, for, now, the two planes not only are not merged, they are almost always separated; when they do touch, the meeting is as casual as the contacts of principals and chorus in a musical show. So "Roar China" produces the on-and-off effect of alternating scenes in two plays or, more accurately, of reality "relieved" by artificial interludes.

A crude, cruel, arrogant American exporter is killed by a coolie who disappears. The Captain of the *Europa* demands that the crime be expiated by the death of two innocent Chinamen. The poor, beaten, quay labourers draw straws to determine which two shall die. We see the losers executed. And another hang himself. Misery, helpless indignation, crowds surging with futile wrath—the Chinese portions of "Roar China" are as heartrending as anything ever shown in our theatre.

And as beautiful. No curtain is used. The masts of the huge white battleship, like great daggers, penetrate the haze above the proscenium. The hulk towers menacing over the quay, the town, the civilization—over the bright-hued sails of graceful sampans that, at times, partly conceal it. In his long and distinguished career as a scenic designer, Lee Simonson has never done a finer setting.

Herbert Biberman's direction brings out the values—all the values. His handling of the crowds is magnificent. Some two score Chinese express with genuine fervour and skill the emotions of the dramatist and the director's interpretation of those emotions.

"On the Spot"

Edgar Wallace's "On the Spot" holds the other end of the melodramatic field. In telling the tale of a Chicago gangster, the English master of literary mass production manages to relate his story directly in terms of the theatre and, at the same time, to stand outside it or rather aloof from it—both the creator and, in a sense, the critic: he laughs at the plot and the creatures involved, but his laughter never for an instant gets in the way of the drama's swift, tense progress.

Wallace knows what lamentably few playwrights ever learn—that a tragic hero, whether he dwell on Olympus or Michigan Avenue, must have one great weakness. And, incidentally, that melodrama is a lesser form of tragedy. The weakness of Tony Perrelli, his hero, is women; he can bully and command his world ruthlessly, but, when an attractive girl appears, he grovels before her.

The action takes place in Tony's "palatial" apartment. The living-room, designed by Rollo Wayne, reflects the gangster perfectly—florid, ornate, intemperate. A pipe-organ fills one corner; the killer and commander of killers finds expression for the other side of his nature by playing languorous, soulfully sentimental Italian music—he never, however, lets it interfere with his business—murder, white slavery, and such.

Unlike most melodramas, "On the Spot" has no complicated plot, practically no plot; it is picaresque—the rogue-hero going through a series of adventures. They include the wooing of one woman, the "putting away" of her husband, who might inject a harsh note into love's sweet rhapsody, discarding the latest woman's predecessor, the latter's suicide. Things like that. Wallace has arranged the episodes so adroitly that they build consistantly, spreading as they build, each incident and its climax bigger than the preceding one, culminating in the biggest of all, like the final moment in a firework display.

No actor in our theatre could impersonate Tony better than Crane Wilbur. He catches and conveys admirably both the nuances and the broad gesture of the gangster, his softness, his unrestrainable amorousness, his hardness, his strength. Anna May Wong plays the discarded mistress who kills herself pictorially. But then every one in the cast fulfils the play's requirements.

"Pagan Lady"

After two years in talking-pictures, Lenore Ulric has returned to the stage. Her vehicle is called "Pagan Lady," about a loose lady and a minister whom love draws together. Since "Rain" used the theme so effectively—and profitably—, plays of all sorts and degrees with the identical idea have appeared rather frequently on Broadway. Some have succeeded, most failed, but playwrights seem never to lose faith in that particular conflict. "Pagan Lady" will put fresh vigour into their faith.

The idea should be treated generously, one might say copiously, as it was in "Rain." William DuBois, the author of this version, merely outlines it, does not bother to fill it in. There is, as a consequence, an air of meagreness about it, like the sketch of a painting that may have richness when colour has been laid on. But who can tell? Yet, it holds the attention, occasionally excites, largely because of the star.

Miss Ulric has contracted no unpleasant mannerisms during her sojourn on the West coast. The California sunshine and the Hollywood accessories have not lessened her magnetic appeal. The sure, assertive, torrid femininity that won her the high place she has held for so long among our emotional actresses she still has. And the husky voice and mop of undisciplined hair. In short, unlike most of the actors and actresses who rush to the Western El Dorado, garner its gold for a while, and then return to their true love, playing into a microphone has not retarded her growth or made her a posturer. The multitude that adored her as Kiki and Lulu Belle will adore her as Dot Hunter.

Franchot Tone of the Theatre Guild and Russell Hardie, who last year made such a fine impression in "The Criminal Code," are more than good.

"This One Man"

Another child of the theatre dazzled by the glitter of screen gold has apparently found it but glittering dust and (Continued on page 84)

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A R I Z O N A

(Continued from page 43)

dread of the ranch owner's sardonic eye and his dry remarks drawled across the supper table, and you are in tremendous awe of the cowboys, imposing young men, magnificent as to boots, toiling through the hard, hot summers with the cattle, wrestling with refractory steers high up in the Bradshaws, in the winter coming down to the more frivolous tasks of guiding city visitors. Competing furiously to guide a pretty girl free of charge (a gesture known as "attention" rather than the remunerative "service"), they call half the Social Register of New York, Chicago, and Boston by their first names. They visit on Park Avenue and the Lake Shore Drive when a rodeo takes them East and are ready at one moment to break their highly susceptible hearts a dozen times a season over the ravishing young things in fifty-dollar sweaters and dollar-fifty overalls and, at the next, to discuss the various little peculiarities of Long Island, Lake Forest, and Palm Beach with withering accuracy. Picture Homer of the immense black sombrero, prize-winning rope, and blandishing tongue; Charlie, blue-eyed and completely rotund, a centaur on horseback, a public menace at the wheel of a car; Lawton, lord of the district, champion broncho rider with a special hat named for him in the mail-order catalogues since the last rodeo; and George, long, dark, angular, with proverbial bad luck, immense charm, and an inexhaustible musical repertoire including his famous rendering:

"I can take the wildest bronco in the wild and woolly West,
I can ride him, I can break him, let him do his level best.
I can rope and throw a longhorn of the wildest Texas brand
And in Indian disagreements I can play a leading hand,
But at last I got my master, and he surely made me squeal,
When the boys got me saddled on that gol-darned wheel."

You have, at times, the dizzy feeling of being caught in a movie, a super production, all light, colour, sound, a backdrop of mountains and sky on which no expense has been spared, and an all-star, ever-changing cast—tourists, dudes, miners, Mexicans, the retired New York stock-broker in his adobe cottage, the inspired ranch cook, and all the fine old patriarchal procession of Champies, from the golden-haired wife of the ranch owner, born in a mining camp, and the youngest grandchild in diminutive Levis, to the older pioneers of the family who found the country when it was still a last stronghold of dwindling Apaches and to whom this part of the desert seems to belong, by right of conquest.

You like every one immensely. Not since the dim days of your first week at boarding-school have you felt such a great, humble hope to be liked, too.

A month later. With your Levis faded to a proper seasoned blue and the leather ranch mail-bag dangling importantly from your saddle, you ride over to the big hotel to stare in a superior way at the pale-faced arrivals, play tennis, and swim in the steaming waters of the natural pool of the springs, followed by a merciless hosing in icy water. Then, home to supper down the darkening creek bed where the twisted roots of trees make strange shadows in your path and your tired horse settles into a long even lope for the home corral. You can find your way within a reasonable distance of the ranch. You know all the nearer landmarks by name and have climbed most of them, a very Saint Sebastian among the cactus spines. You have picnicked in the creek in two and threes and twenties. You have made the acquaintance of neighbouring ranches and been to at least one dance. You have cheered on the side-lines of more than one minor rodeo and dined with the victors in a corrugated iron and packing box cabin on unforgettable quail, cake, and strange strong drink of Mexican extraction. A wonderful cabin, gone like all good things. Four ruthless cowboys eventually pulled it to the ground with ropes as the climax of a hilarious evening.

New dudes arrive, and old ones leave. A dozen little romances blossom promisingly. A crotchety old lady from Philadelphia is put in her proper place. A young man from Manhattan leaves nourishing certain new ideas. A hunting trip after the lions still lurking in the Black Mesa country twenty miles away is under discussion. "Jimmy" Minotto, owner of three large ranches and uncrowned king of Arizona, rides over for supper, which immediately becomes a party with cowboys arriving from far and near, dancing on the moonlit terrace, and singing far into the morning. The sad ballad of "Billy Venero," Charlie who "won't see his mother when the work's all done this fall," the sentimental "Spanish is a lovin' tongue," boisterous choruses of "Way up high in the Muggyones," Solos of "Joe Bowers," "Brown," and the "Zebra Dun." Encores and re-encores of "The Gol-darned Wheel."

And, now, you have lost all track of time. Imperceptibly, the nights have grown warmer, and, all at once, as everything happens in this country, the desert blooms, first with a sweet, pungent odour from the yellow blossoms on the cottonwoods, then in great, gorgeous, purple flowers bursting from every dry, spiny clump of cactus. And other things come back to life. The patriarchal rattlesnake who has his winter quarters under your porch comes out to take a sluggish look at the sun; soon he is in undisputed possession, and the last dude is bumping over the hard road to the station.

Again the train, agonizingly cramping after the long-active months out-of-doors, the winter snow still melting in dirty streaks from the prairie. Back home in the sooty, melting city a week later, you find yourself chewing a homesick stick of gum in a corner seat at a Wild West movie, making yourself thoroughly obnoxious by criticizing the hero's Hollywood handling of his horse.

EDITORIAL NOTE: In case you have never stopped (Continued on page 84)

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CUERNAVACA

(Continued from page 34)

The uninitiated invariably think of Mexico in terms of Mexico City. They have been led to believe that it is a fascinating, exotic Latin-American city combining the romance of old Spain with the sophistication of Paris. But the efforts of the Diaz régime to Parisianize the ancient capital succeeded only in making it hybrid and characterless. Once the historic monuments have been visited and the great Rivera and Orozco murals seen, the visitor who wishes to experience the real Mexico will go elsewhere, for the real Mexico lies outside—in the innumerable small towns and villages that extend from Yucatan to the Texas border. Not until one has driven across the range that divides Mexico City from the fertile valley of Morelos and seen, far beneath, Cuernavaca, a mirage-like village in a tropic setting, not until one has seen Taxco, a miniature Toledo high up on the slopes of the Gererp Mountains, will one have so much as glimpsed Mexico's many faceted allure.

MEXICO'S FOREMOST SUBURB

Because Cuernavaca combines to an unusual extent all of the qualities that go to make up this allure and because of its easy accessibility to the capital and its capitulation to European standards of comfort in its recently established inns, it is the first choice of the visitor in quest of the real Mexico. In all probability, unless one has plenty of time, one will be content to remain there, such is its variety of interest and lotus-eating charm. It is generally conceded to be Mexico's most famous and popular resort—if so conventional a term can be applied to an Indian town made up of pink and blue stucco houses opening onto narrow, cobbled streets, without a casino or golf-course.

A long-established precedent has conceded Cuernavaca's right to fame and popularity. Since the day when Cortez chose it as the site for his viceregal palace, preferring it to any of the other thirty towns included in the vast grant of land awarded him by the King of Spain, it has been the favourite retreat of Mexican officialdom. Kings, viceroys, presidents, and ambassadors week-end here. The ill-starred Carlotto and Maxmilian often came to the Borda Jardin, the exotic Italian garden and villa built by Count José de Borde in the eighteenth century, to forget on its romantic terraces the ominous portents of their impending tragedy. The British Ambassador owns a week-end house at Cuernavaca, and former Ambassador Morrow and his family spent much of their three years in Mexico in one of the secluded old houses that were built by the early Spanish settlers. The Morrow house will henceforth be used as the American Embassy's permanent summer residence.

CUERNAVACA THE IDEAL

Although Cuernavaca is only a few hundred feet lower than Mexico City and less than fifty miles away, the surrounding volcanic ranges protect it from the cold winds that sweep the capital. For the same reason, fruits and flowers grow here that are usually to be found only in the *terra caliente*.

Because of its accessibility, the guide-books have an unfortunate way of referring to Cuernavaca as the "picturesque tourist town." True, on week-ends, Fords crowd the burros off the street, and some of the more commodious convents and haciendas have been turned into inns and even moving-picture houses. One hacienda is in the process of being remodelled into a country club. But notwithstanding these concessions to tourist trade, it bears little resemblance to popular European and American resorts.

The sun, the flowers, snow-capped Popocatepetl and Iztaccihuatl, the Indians serenely carrying on their traditional tasks—these have changed in no essential aspect from the days when Aztec priests made sacrifices to Quetzalcoatl, the Plumed Serpent on the pyramid of Tempalzolco, or Cortez held court in the tinted porticos of his Mexicanized baroque palace. Aztec temples and Spanish palaces and Churrigueresque cathedrals are some of the dramatic architectural juxtapositions that Cuernavaca offers.

The Cuernavaca market is typical and is the centre of Cuernavaca life. Indians meet here from the surrounding countryside to sell their wares—pottery, toys, and weaving, which the Indian craftsman's innate sense of design invariably transforms into things of beauty. And, speaking of the juxtaposition of civilizations, perhaps the most dramatic of all is the decorating of the walls of the Cortez Palace by Diego Rivera, the most celebrated painter of Mexico, to whom must be given much credit for the reawakening of Mexico to the indigenous Mexican quality. His murals tell the story of the Conquest from the point of view of the conquered, Rivera being part Indian and a revolutionist, to boot. The murals are the gift of former Ambassador Morrow to the town of Cuernavaca.

AMBASSADOR MORROW'S HOUSE

The first sight pointed out to any American is, of course, Ambassador Morrow's house. It is somewhat of a surprise to see a shabby white stucco house, with a shabby blue door opening onto a narrow, cobble-paved street, no different from any other of the pink, blue, and violet houses on any other street. But this is one of the charms of a Mexican home. The beauty is all inside, in a series of sunny patios into which dining-rooms, salons, and bedrooms open. Swimming pools, owing to the many underground brooks and springs, are easily obtainable in Cuernavaca, and the Morrow pool is especially picturesque because of the profusion of flowers and palms around it.

Among the several excellent inns where the visitor may stay, the Borda Gardens combines comfort, historic interests, and beauty to the largest extent. Count José de Borde is said to have spent a million of the many he amassed in Mexican silver-mines in an effort to create a formal Italian garden out of Mexican ingredients. In having his idea carried out by Indian workmen, (Continued on page 86)

LENTHÉRIC'S MIRACLE IN A REGAL FLACON OF BACCARAT CRYSTAL—$25

A Gift FROM THE Lenthéric SALON

At the Fifth Avenue Salon of Lenthéric of Paris you will find an elaborate assortment of unusual gift suggestions for the Christmas season. Swedish glass, etched and signed by the artist; unique flaçons by Rene Lalique; regal Baccarat crystal containers all filled with exquisite Lenthéric perfumes. Many of these importations are individual creations and no duplicates are available. Prices range from $2 to $250.

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3119	.25
3120	.25
3121	.50

THE INTERNATIONAL WOMAN

(Continued from page 28)

for the street and the house, which provide two different backgrounds, the light dress with the dark, or black, coat is the solution.

The Marquise de Paris agreed to this solution when she chose, at Augusta-bernard, that simple black suit with a rich reddish orange blouse. And Madame François de Gournay selected exactly the same colour combination at Irène Dana, only the whole dress is in red and the astrakhan-trimmed coat in black. For afternoon, the Marquise de Piolenc has decided to wear Lucile Paray's turquoise-blue tunic under a black broadcloth coat.

Certainly, black must now be enlivened by some amusing touch. Patou understood this when he created, for black velvet dresses, his charming ermine capes that are such a success for both day and evening. The Queen of Spain has one to match a black panne velvet afternoon ensemble, with an ermine muff and hat. The Hon. Mrs. Reginald Fellowes throws a soft, enfolding ermine scarf over her bare neck and shoulders when she wears Patou's evening gown, "La Peur du Froid." Black may now seem monotonous by itself, but black accessories, such as black gloves, belt, and shoes, are very good with a rich green ensemble, for example, like the one made by Molyneux for the Duchess of Westminster.

MILLINERY MOODS

Hats are the real favourites of the season, for they are flattering, gay, and new. They show curls, locks, and foreheads and bring a happy smile on every young face. First, we had white hats—and that long ago—, but they are still with us. But now they are black-and-white or black-and-white and some other colour. The Countess Jean de Vogüé is very much to be admired in her black Lanvin ensemble with a small white Persian lamb collar and a turban in stalk-green, black, and white. Lucienne, of Reboux, adores two- or three-coloured hats. She did the lovely black-and-red velvet hat for Madame Martinez de Hoz; the brown felt with a small pink aigrette for Madame de Péna; and the three-coloured turquoise and three-coloured sapphire velvet turbans for Madame Revel. And, in Lucienne's most close-fitting hats, you are now apt to find a higher movement, framing the head like a tiara.

Madame Agnès does lovely brown, black, and white velvet bonnets that must be worn Victorian-like, at the back of the head, such as those she made for the Princess de Monténégro, Lady Davis, Mrs. William K. Vanderbilt, and Lady Diana Abdy. Rose Valois made a black-and-turquoise velvet hat for Mademoiselle de San Miguel, one in black-and-jade for Madame Besançon de Wagner, and one in black-and-white for Lady Alistair Leveson-Gower.

Turquoise is a great favourite, but sapphire-blue is perfect by itself, for, being a deep, dark colour, it is right everywhere. Madame Revel has a deep blue coat with a sapphire dress for day, from Vionnet. The Countess de Breteuil ordered, at Vionnet, the sapphire-blue corduroy furless coat with a brick-red dress. Patou's green has great success with his pretty clients, the Countesses Jean and Gérard de Moustier; while brown—plain or with a touch of red, "ripe corn," ochre, or "burnt-orange"—is the most popular colour for sports, as proved by the Viscountess de Noailles's suit from Chanel, the Countess Jean de Moustier's wool coat and dress from Patou, the Baroness d'Almeida's morning coat and dress from Lelong, and Mrs. Fenwick's sports clothes from Worth.

STOCKINGS AND GLOVES

With all these different colours, stockings will have a wider range of shades, for they have to harmonize with so many different shades. Gloves, when dark and heavy, should fit more tightly. Black gloves are smart when the other accessories and fur trimmings are black. When fur trimming is brown, the gloves should match.

For the evening, lace or lace combined with chiffon or tulle is very important—lace of new charm and beauty. The palest of blue cob-webby laces from Vionnet is worn by Madame Revel. Red lace and chiffon have been combined for the lovely Baroness d'Almeida by Lelong's delicate hand. The Viscountess de Noailles has a deep blue lace from Chanel, and the Countess de Robilant a beige and golden one from Patou, and the Duchess of Alba has one in black.

Velvet comes second to lace, but not so often in black as in off-black or vivid jewel colours. The Hon. Mrs. Reginald Fellowes ordered at Patou the smart evening ensemble "Fidelio" in navy-blue velvet and ermine, and Mrs. O'Brien has a long velvet dress in a ruby shade. Satins or crêpes follow velvets and are best in sapphire-blue, like the Countess Jacques de Rohan-Chabot's dress from Irène Dana, or in prune, like the Countess de Robilant's gown from Patou.

Evening shoes should match the dress, the coat or the jewels. Gloves are long and best in flesh colour, for then they are not too obvious.

Flowers are charming and apt to bring the best note of colour. Happy are the women who know how to fix them in their smoothly rolled hair and look neat and fresh during the whole evening. Hair is allowed to grow any length and is always up to date when arranged in a becoming way. The popular fashion is to keep the hair off the cheeks and just clearing the tips of the ears, while letting it grow down slightly in the neck, where it is rolled up in two or three tight and very tidy looking curls.

Frenchwomen are wearing the new formal type of pyjama for small dinners at home and for dinners in the country house. They are usually of velvet or satin or heavy crêpe and are worn with a separate beaded bolero; they are often fur-trimmed. Their trousers are so full that they are barely distinguishable from skirts, and the décolletage is cut very low. The Countess Charles de Polignac wears one of the lovely Lanvin pyjamas for small dinners, and many women have ordered the black velvet Molyneux pyjama with a reddish orange velvet jacket and flowers to match, stuck into the front of the décolletage. The Countess de Mun has pyjamas to slip into after coming back from the *chasse*.

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Some of them have implied that we ought to feel flattered at the compliment to Vogue's originality and distinctiveness. We do not. Vogue's reputation as an originator of ideas is too well established to need the left-handed praise of imitation. The compliment is one we can spare.

Unfortunately, we cannot be everywhere at once. Therefore we are asking our readers to help us detect these flagrant violations of a fundamental and well-understood law. If you observe any Vogue cover design, illustration, decoration, or other material reproduced in any magazine, newspaper, catalogue or other publications, will you help us to maintain the standards of American business honesty by reporting the infringement to us, mentioning the publication, the issue, and the page, and if possible inclosing a clipping of the suspected material?

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If we have made for you a magazine whose originality you appreciate—if we have been of practical service to you in any way—if you are interested in encouraging business integrity—may we ask your co-operation?

CONDÉ NAST, *Publisher*

ARIZONA

(Continued from page 80)

off in Arizona, the thing to do if you want to stay some time is to stop at a ranch. In addition to the one mentioned in this article, which is the Champie Ranch near Hot Springs, Arizona, run by Anne and Clyde Douglas, there are the Soda Springs Ranch, run by Virginia and Romaine Loudermilk in the Verde Valley, at Cottonwood; the Eatons' ranch at Rimrock; the Kay-El-Bar at Wickenburg; and the luxurious ranch of Mr. and Mrs. Bruce Brockett, called the Beaver Creek, at Rimrock. There is, also, a very nice hotel, the Castle Hot Springs Hotel, at Castle Hot Springs. If you want to make your headquarters somewhere and sightsee in the country, there are the magnificent Arizona Biltmore just out of Phœnix, the Pioneer in Tucson, the Westward-Ho in Phœnix, the San Marcos at Chandler, and La Posada, the new hotel of the Santa Fé, at Winslow, which is an excellent place at which to stop while doing the countryside. As to railroads, you take the Santa Fé or the Southern Pacific according to the region you want to visit.

SEEN ON THE STAGE

(Continued from page 78)

returned home, Paul Muni. He is appearing in a play by Sidney Buchman called "This One Man," at the Morosco Theatre. He, too, remains unscarred. His adventure or something has given him an added forcefulness, greater assurance, a more vibrant sincerity.

Buchman's melodrama, while it fumbles frequently for expression, becomes mawkish in places, and has many blind-spots, nevertheless quivers with vibrant sincerity. Two brothers —Saul, the older, a hardened crook; Marvin, the younger, possessing a soul. The story relates the struggle of the younger to give his brother his soul. He succeeds, but only after he has assumed his brother's guilt and gone to the electric chair for him.

It can readily be seen that Buchman has chosen a subject that would be difficult to make convincing in any medium, but especially in a play. By sheer force of feeling, he manages to do it most of the time. It could easily be ridiculous, and it never is. One leaves the theatre thoughtful, moved, and the emotions evoked in the theatre last long afterwards.

Paul Guilfoyle in the rôle of Marvin aids Paul Muni and the play immeasurably.

UNTRADITIONAL HOLIDAY DECORATION

(Continued from page 33)

wafted by an electric fan stationed at the base and lighted by bulbs hidden there. Eloquent of the twentieth century, too, is a towering fir-tree hung only with strips of silver foil and lighted only by a spot-light at the base. And, very distantly related to the fir-tree of legend is the glittering fantastic one cut entirely out of thin chromium metal.

Some one created an enormously amusing party setting by panelling the room with enlargements of bygone snap-shots of guests. The Eastman Kodak Company can make them as large as four by six feet. Miss Elisabeth Marbury practises a twentieth-century version of the old candles that shine on Christmas Eve in every window on Beacon Hill by hanging over her front door at Sutton Place a great electric star.

Hundreds of Christmas tree balls can form an enchanting effect if they are piled in pyramids (glue aiding and abetting) in huge silver bowls and placed on tables laid with cloth of silver or Argentine cloth. Glass bowls and trays, likewise, may form the bases for tiers of blown glass Christmas balls in brilliant colours, placed to catch the light and to reflect the room and surroundings. Again, Christmas balls form an original motif when chosen in a single colour and wired to hang in great, decorative bunches, like inflated grapes, shimmering and tempting. Branches of autumn oak leaves, sprayed with silver paint and arranged in large modern urns or vases bring to mind the snow-laden December out-of-doors and are a charming foil for the holiday dress of ladies within doors. Garlands of laurel leaves, criss-crossed with silver ribbon or festoons of silver leaves, are a departure from the obvious, and Christmas trees split in half, lengthwise, and fastened flat on a ballroom wall achieve a bas-relief effect as unusual as it is striking.

Midnight-blue curtains of Argentine cloth spangled with stars can veil the windows. Curtains hung with strands of tinsel rope glitter with crystalline beauty. Monstrous snow men—cotton effigies sprayed with synthetic frost—are surprisingly modern at a ballroom entrance, and, at a large hotel party, where the height allows it, one could employ a motion-picture operator to float wintry clouds incessantly across the sky.

Don't forget your Christmas seals! The National Tuberculosis Association is again, at this time, sending out an urgent appeal for you to purchase those little stamps that mean so much in continuing the splendid work of its organization. A trifle with a momentous mission—this is the 1930 Christmas seal

VOGUE— ONE OF THE CONDÉ NAST PUBLICATIONS

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. . . If you are bearing due south to Palm Beach, the next issue will point out to you the perfect clothes for this year's tussle with the surf, the wide pants for loafing, the plaids that are the passion of the season, the new sweaters, the light weight woollens for the golf links, and the white flannel suits.

. . . If the fashion needle pulls you northward to the regions of snow and 60 below, here are examples of those grand Norwegian trousers that bulge over the tops of your boots, and some valuable tips on this year's sporting paraphernalia.

. . . If you blaze a trail south-eastward, even as far as Kenya Colony in South Africa, Vogue's sense of direction will help you track down costumes calculated to make you feel like an old resident from the very moment of your arrival.

. . . Or if your own little corner of this Western Hemisphere suits you best of all, then just box your compass on the home deck, and let it guide you to the best shops, the smartest parties, and the chic simple menus of the year. For Vogue thinks in the spirit of the times, and Vogue, like every good compass, never goes wrong.

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C U E R N A V A C A

(Continued from page 82)

he achieved something unique in the history of gardens and essentially Mexican.

The garden has not been kept up to its original standards. But its tangled tropic growth, the profusion of mango-trees, the now mouldering summer-houses, terraces, duck ponds, and miradors continue to stir the imagination. The rambling old house opens out onto the terraces. And by engaging rooms long in advance, the visitor may have the apartment once occupied by Carlotta and Maximilian.

Visitors sometimes attempt to describe Cuernavaca's charm in terms of Mallorca, Sicily, or the Riviera, but there is no basis of comparison. Palms and coloured adobe houses do not succeed in Mediterraneanizing Mexico. It is necessary to think of Cuernavaca, and all Mexico, in terms of an Indian culture. Mexico is an Indian country with a population of fifteen million Indians as against one million whites, and the civilization is Indian with only a veneer of European culture. Recognizing this fact alters all subsequent reactions and is the key to the beauty of Mexico.

H I G H R O A D S O F T H E A I R

(Continued from page 31)

Texas appears no longer pink and Arizona blue as in the atlases. The world swings far below in unity. Internationalism becomes a thrilling personal experience. Even before the lights of Clovis are visible, the air-port search-lights commence crisscrossing the sky in their effort to locate the oncoming plane. Soon the plane is over the landing field, descending in the search-lights. It taxis the passengers up to the covered runway, where they are met by the company's bus, taken to the station where they partake of a special Fred Harvey dinner at a table reserved for passengers, then board the train for Waynoka, where, at seven the next morning, the flight is resumed. Despite the break occasioned by the night-train trip, you lose no sense of the continuity of a coast-to-coast "hop," to use the vernacular of the service. It is, in every sense, a continuous journey.

Factories, suburbs, and farms take the place of mountains and canyons. The way lies over Wichita, which, because more air-lines converge there than in any other American air-port, is styled the air-capitol of the United States. Then, on to Kansas City, where passengers bound for Chicago change for National Airways, and then over Saint Louis to Port Columbus, where the night express for New York concludes the forty-eight hour schedule.

The Transcontinental and Western's new thirty-six hour coast-to-coast service, recently inaugurated, intensifies the adventure by twelve hours. More exciting, with its greater speed, this new service necessitates only a night's stop-over at Kansas City.

One of the best trips of all is the fascinating hop from the Texan border to Mexico City. Five hours in the air, and one is there. The ship skirts the inlets of the coast and the flat salt marshes, treks over the oil-wells, drops down to a stop at Tampico, where there is a wonderful bar, and then begins its long climb somewhere between twelve thousand and fourteen thousand feet over the wild Mexican mountains. It swoops down finally over Popocatepetl to the air-port just outside of Mexico City—a very Grand Central Station on the Mexican plateau.

These Pan-American flights are extremely comfortable. The whole thing is done with great chic. Spanish-speaking stewards in white coats look after your comfort. Lunches are delicious, served on little tables with coloured napkins and cups and plates. When you come in at the Miami Air Terminal from foreign resorts, tea is served while going through the Customs. Flying in the tropics is wonderful. The cloud effects are stupendous. The water is so clear that you can see all the reefs, and the little, lonely, nameless islands tufted with wind-swept palms far below look like oases in a desert.

Leave Miami in the morning, and you are at Port-au-Prince, Haiti, for lunch. Dine in Santo Domingo city that same evening, stay there overnight, leaving early in the morning and reaching San Juan for your eight-thirty coffee. This route continues on, once a week, by way of Trinidad to Rio Janeiro.

There is a new service now from New York to Nassau in thirty-six hours. The plane train from New York connects at Miami with the plane that arrives in Nassau two hours later, meaning that you can get to the tropical resorts now for mere week-ends. After the New Year, a new magnificent twenty-passenger air-yacht, the *Commodore*, with private compartments, will fly from Miami to Panama, leaving in the afternoon at three and dipping down at Cienfuegos, Cuba, for the night. Thence to Jamaica, arriving at Panama about five the next afternoon.

The whole country is fairly honeycombed with air-services. The number is simply astounding. The Boeing system, for instance, runs between Chicago and San Francisco, from Seattle down to San Diego, and takes Californians, who are the most air-minded of all Americans, on local hops up and down the coast. The Northwest Airways run a service between Winnipeg or Omaha and Minneapolis and Saint Paul and thence down to Chicago. There is a new service now on the Eastern Air Transport that connects Atlanta with the other big routes. The American Airways run ships straight across the continent from Atlanta to Los Angeles, and others connect with the Pan-American coming up from Mexico and take passengers from the border on to Dallas and Kansas City.

But these are only the high roads of the air. There are hundreds of little avenues, streets, lanes, and cul-de-sacs besides. Even as we set down these words, in come the evening papers with promise of the first air-mail service across the Atlantic, Bermuda way.

A NEW VOGUE SERVICE

Many advertisers offer interesting booklets of their merchandise or services, or samples of the merchandise itself. But some of our readers are reluctant to mutilate their copies of Vogue by clipping coupons.

For their convenience we are briefly reviewing on this page a number of these advertising offers. Simply check, separately, the particular offers which are of immediate interest to you . . . sign your name and address on the margin of the page . . . and mail the page to Vogue's Reader Service Bureau, Graybar Building, Lexington at 43rd St., New York City. Where a nominal payment is mentioned, please enclose your remittance for forwarding to the advertiser.

BEAUTY CULTURE

AMBROSIA
A generous free sample of Ambrosia astringent, face cleaner, and cold cream remover.—Hinze Ambrosia, Inc., Dept. 11A, 114 Fifth Avenue, N. Y. C.

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"The Quest of the Beautiful"—booklet explaining how to follow Elizabeth Arden's method in the care of your skin at home.
"Your Masterpiece—Yourself" . . . a home course in beauty and health.—691 Fifth Avenue, New York City.

HERMAN J. BOSCH
A booklet illustrating various coiffures, and explaining the Bosch method of suiting your coiffure to your type.—Herman J. Bosch, Biltmore and Commodore Hotels and Pierre's, New York City.

CONNECTICUT TELEPHONE AND ELECTRIC CORPORATION
Beauty Booklet describing the Velvet-skin Patter.—90 Britannia Street, Meriden, Connecticut.

COTY
A Coty Trial Size Perfumed Manicure Polish and Solvent Combination. Offered for 25c. Specify whether you wish clear, medium, deep, or extra deep shade.—Dept. V. 714 Fifth Avenue, New York City.

DUMAS
Booklet on artistic makeup.—Dumas, Savoy-Plaza, Fifth Avenue at 59th Street, New York City.

MARIE EARLE
"Understanding Your Skin"—booklet explaining the care of the skin, and the various ways to care for different types of skins.—660 Fifth Avenue, N. Y. C.

EUGÈNE, LTD.
"Eugène Beauty Book", illustrating the Eugène method of permanent waving of the hair, and information about prices, and the care of your permanent wave.—521 Fifth Avenue, New York City.

A. S. HINDS COMPANY
Sample of Hinds Honey and Almond Cream.—Dept. V, Bloomfield, N. J.

RICHARD HUDNUT
Ten days' supply of the Du Barry "Two Essentials of Beauty"—a jar of Du Barry Special Cleansing Cream and a bottle of Skin Tonic and Freshener—both for 10 cents, to cover postage. Also a handbook with complete directions for facial treatments and a chart for the analysis of your own skin problems.—Dept. B, 110F Hudson Street, New York City.

FRANCES INGRAM
"Why Only a Healthy Skin Can Stay Young"—booklet on the care of the skin, emphasizing Frances Ingram's "six spots of youth in the face", and the proper treatment of them.—Dept. B110, 108 Washington Street, New York City.

KLEENEX COMPANY
Free trial supply of Kleenex, face-cleansing tissue.—Lake Michigan Building, Chicago, Illinois.

R. LOUIS, INC.
"The Art of Beauty", describing the Louis method of beauty treatment.—3 East 38th Street, New York City.

LUMINATOR, INC.
Catalogue 20, illustrating and giving prices for the Luminator health electric lamp.—851 West Washington Boulevard, Chicago, Ill. and 11 West 42nd Street, New York City.

MARTIN FROM VIENNA
Booklet on permanent waving, finger waving, scalp reconditioning, and an explanation of the treatments used in Martin's establishment.—557 Fifth Avenue, New York City.

BEAUTY CULTURE (Continued)

KATHRYN MURRAY, INC.
"What to do to Gain Youthful Beauty"—booklet illustrating the Kathryn Murray method of beauty culture.—Suite 1132, 5 S. Wabash Ave., Chicago, Illinois.

OGILVIE SISTERS
"Is Your Hair Youthful?"—booklet telling how to bring out the latent charm and beauty in your hair.—604 Fifth Avenue, New York City.

POND'S EXTRACT COMPANY
Free sample of Pond's Cleansing Tissues.
For 10 cents, samples of Pond's Skin Freshener, Cold Cream, and Vanishing Cream.—Dept. B, 110F Hudson Street, New York City.

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Booklet explaining the use of Dr. Walter's reducing garments, and a price list and catalogue of her products.—389 Fifth Avenue.

JOHN H. WOODBURY, INC.
For 10 cents, trial cake of Woodbury's Facial Soap, and generous samples of Woodbury's two creams and face powder, and the free booklet "A Skin You Love to Touch".—1419 Alfred Street, Cincinnati, Ohio.

YARDLEY & COMPANY, LTD.
"Complexions with an English Accent"—booklet describing the Yardley soaps and beauty preparations.—452 Fifth Avenue, New York City.

CLOTHING

BEST AND COMPANY
Fashions for men are now being shown in various cities East of the Mississippi. Best and Company will be glad to send you notices of the place and date of their showings in your town, or nearby.—Fifth Avenue and 35th Street, New York City

COLUMBIAKNIT
Style booklet, showing the various models of women's Columbiaknit Jaunties, woolen hose for winter wear.—Portland, Oregon.

HENRY A. DIX AND SONS CORPORATION
Booklet "New Styles in Maids' Attire", illustrating the Dix models for domestics' uniforms.—Dept. V11, 141 Madison Avenue, New York City.

AIMÉ DUPONT GALLERY
Illustrated booklet showing miniatures, frames, and cases in actual sizes.
Booklet explaining the Aimé Dupont work in copying and restoring old photographs.—Dept. V3, 509 Fifth Avenue, New York City.

JOSEPH
Booklet A, describing and illustrating nurses' and maids' uniforms.—714 Fifth Avenue, New York City.

CLOTHING (Continued)

MATRIX SHOES
Fashion announcements of Matrix Shoes, and the name of the store in your vicinity selling them.—E. P. Reed & Company, Rochester, New York.

MILGRIM
Brochure of the latest Milgrim hat and gown modes and the name of the shop featuring them in your city.—6 West 57th Street, New York City.

NATIONAL MODES, INC.
Style booklet of Carolyn Modes, new gowns conservatively priced.—128 West 31st Street, New York City.

PEASANT ART IMPORTING COMPANY
Illustrated booklet describing hand embroidered dresses.—38 West 57th Street, New York City.

SHOECRAFT
Folder VS illustrating the new models of Salonette Slippers.—714 Fifth Avenue, New York City.

A. SULKA & COMPANY
Illustrated booklet of Sulka shirts and men's furnishings.—512 Fifth Avenue, New York City.

VANITY BOOT SHOP
Brochure on Customode shoes.—11 West 50th Street, New York City.

VANITY FAIR SILK MILLS
"A Few Ounces of Silken Support"—folder illustrating the Vanity Fair foundation garments.—Reading, Pennsylvania.

WALK OVER SHOES
Booklet illustrating ensemble footwear for ladies' shoes, handbags, and hosiery.—510 Fifth Avenue, New York City.

FOOD

CALAVO GROWERS OF CALIFORNIA
"Calavo Hostess Book", correct service form for unique recipes and full explanation of the place of calavos in the diet.—Dept. 401, 4803 Everett Avenue, Los Angeles, California.

CRESCA COMPANY, INC.
"Adventures in Flavor", booklet describing the products of this company—brandied fruits, sweet pickled fruits of all kinds.—Dept. V, 153 Hudson Street, New York City.

GO-BART IMPORTING COMPANY
Free sample bottle of H. P. sauce for meats and food flavoring, and recipe book.—15 East 26th Street, New York City.

W. A. TAYLOR & COMPANY
Martini and Rossi non-alcoholic Vermouth recipes. The new and enlarged 1930 Bridge Club Vermouth recipes of famous cocktails on a Bridge Score Pad for Auction and Contract.—94V Pine Street, New York City.

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